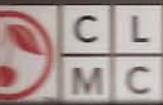
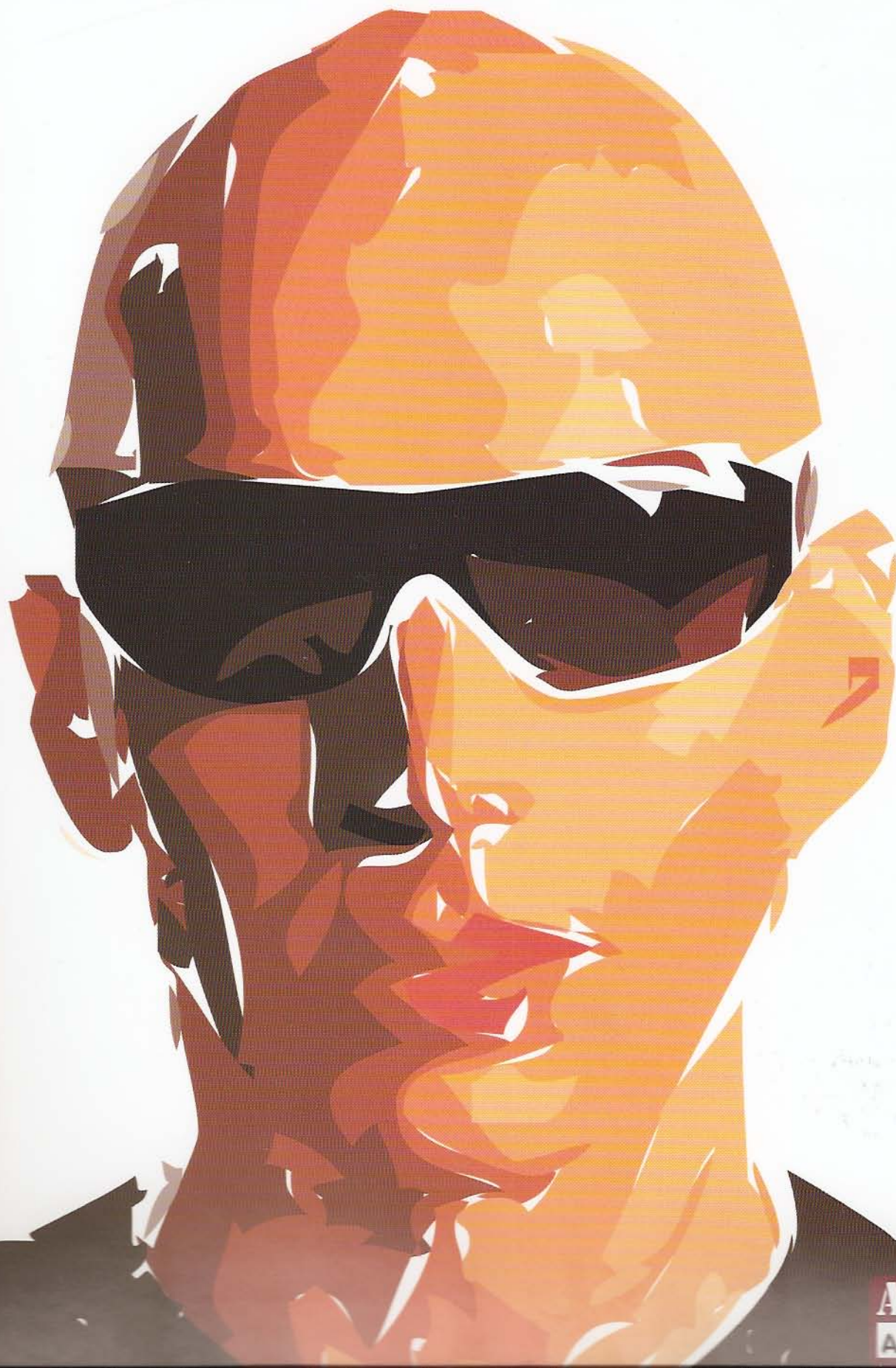


LAY IT  
KE IT IS  
UITAR  
TH TABLATURE

GUITAR

# JOE SATRIANI SUPER COLOSSAL



ARTIST  
APPROVED



# **JOE SATRIANI SUPER COLOSSAL**

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# JOE SATRIANI — SUPER COLOSSAL

It's been 20 years since guitar monster Joe Satriani shook the world with his debut solo release, *Not of This Earth*. But when we broke this news to Satch himself, he couldn't believe it.

"Wow," he marvels. "I had no idea." Quickly he logs onto his website, [satriani.com](http://satriani.com). "Whaddya know! You're absolutely right!"

Of course, this just proves that Satriani isn't the type to look back—especially when he's got something like *Super Colossal* on his mind.

Who can blame him? Even in a catalog that's overflowing with some of the most amazing six-string wizardry ever documented, *Super Colossal*, his newest Epic release, stands out. Whether you're a connoisseur of the guitaristic arts or someone who simply digs great grooves and passion in music, this CD lives up to its name.

In fact, though Satriani has had a dream career that's ranged from building a reputation as the teacher that the greatest guitarists sought out for lessons, to exploding all over the map with more than ten million sales of eleven solo albums (two platinum, four gold), thirteen Grammy nominations, three platinum DVD's, the historic G3 guitar summits, and tours/sessions with everyone from Mick Jagger to Deep Purple to Spinal Tap, *Super Colossal* is an unprecedented achievement.

Why? Because it's about more than playing guitar.

It's about the magic in music.

More precisely, it's about finding that sweet spot where sweeping gestures and a craftsman's attention to detail enrich each other.

You hear it in the title track's thundering, foot-stomp beat and intricately textured lead line; in the spiritual intensity of "A Love Eternal"; in the raucous, party-down exhilaration of "Crowd Chant"; and in the cinematic menace of "One Robot's Dream."

And especially, you feel it because Satriani is digging down, finding the right note and letting it fly, and focusing more on touching hearts than blowing minds.

*Super Colossal*, then, completes his transformation, long in progress, from stunning instrumentalist to fully realized artist.

"People who picked up on my records early on knew that I couldn't be easily pigeonholed," Satriani says. "I was never a metal player or a fusion player or a straight-ahead rock player, though these are all elements of my personality. I think I just go further into each of those places now, especially on *Super Colossal*. To me, there's more variety here than on any other album I've done."

The title reflects the ambition that Satriani brought to this project from its first conceptual glimmer. In the spring of 2005 he was winding down the tour behind his previous album, *Is There Love in Space?*, a marathon that had him playing 115 shows in 25 countries over 14 months. His plan was to head home to San Francisco after the last show in India, wrap up a few projects—the *G3 Live in Tokyo* DVD, music for a NASCAR video game—and then start cutting a live CD.

Maybe that was his road adrenaline talking, for once he allowed himself a short vacation, a different picture took shape. "It dawned on me that I didn't want to do that live album right now," he explains. "In fact, I was totally against it. Instead, I wanted to stay in my little cave—my home studio—and build a beautiful but powerful record, one that sounds big on the surface but also has details hidden inside that you hear after listening for maybe the tenth time."

With that, Satriani combed through more than 30 of his latest songs. As he whittled this list down, he backed away even further from the live concept, to the point that he decided to do the record, aside from the drum tracks, on his own. "I couldn't let any of them go," he admits.

And so the hard work began. In early morning and late evening sessions, recording digitally in the cozy facility he'd built next to his son's playroom, shaping each sound carefully through familiar and new equipment, Satriani addressed his songs, beginning with a guide track that he'd lay down on electronic drums. The keyboard and guitar followed, with the bass coming in at the end. The further he got, the better he felt about working on his own.

"When you're a multi-instrumentalist, layering each part, you have lots of time to reflect," he says. "After a few months you're dying to take the music out in front of an audience and slam it out. But the opportunity to get really subtle and delicate exists only when you're recording these songs for the first time. Also, you learn from it. You're fully engaged, so that you wake up in the middle of the night thinking about it. You worry and agonize over every detail, but six months later all that fades and you're in love with what you've done."

This attention to detail shines throughout *Super Colossal*. Encouraged by the sounds he was discovering through the interplay of instrument, amp, speaker simulators, and processors, Satriani found ways to express himself through long notes, perfectly selected and caressed, as well as the occasional blinding run. "It was a journey for me to play a song like 'Ten Words,'" he points out, "to learn how to be restrained. You're not just wailing. It's hard to make an instrumental that really says something; that's not just background music or some superficial 'get up and dance' thing. There's nothing wrong with either of those forms; it's just that I'm not doing that. I'm going deeper."

"Besides, after making records for—now that you've pointed it out—20 years," he adds, just a bit wryly, "I'd feel bad if somebody said, 'Man, you're just playing indiscriminately.' You're supposed to get better and to learn how to make the music work, and sometimes that does mean laying back and really speaking through your guitar instead of treating it as a vehicle that lets you play really fast, which increasingly means less and less to me."

After finishing his tracks, he sent them out for live drum overdubs: Four—"A Cool New Way," "One Robot's Dream," "The Meaning of Love," and "Made of Tears"—went to session giant Simon Phillips in L.A.; the rest were cut by Satriani's longtime associate Jeff Campitelli in Vancouver, at the Armoury, a studio that co-producer Mike Fraser (AC/DC) recommended. The acoustics of its main room yielded exactly what Satriani wanted for the rhythm track: a big, brawny resonance that complemented the power of his most aggressive lines, and a rich whisper for softer moments.

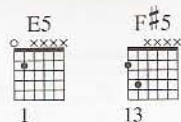
"I wanted a sound that was complex and emotional but never revealed the technology behind it," the guitarist explains. "As a result, I managed to find the best guitar tones I've ever put on record. The sound of this album, the incredible variety that somehow fits under this umbrella of *Super Colossal*, makes it special in our book."

"And," he reminds us, "I didn't even know I was celebrating 20 years."



# SUPER COLOSSAL

By Joe Satriani



## A Intro

Moderately slow Rock ♩ = 90

Gtr. 1 (dist.)

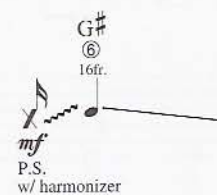
N.C.

*mf*  
\*w/ harmonizer

\*Harmonizer doubles one octave above and one octave below (throughout).

Gtr. 2 (dist.)

7.





# § B

2nd time, Gtr. 3: w/ Fill 1

C#

⑤

4fr.

Rhy. Fig. 1

E5

11 10 11 10 11/13 13 11 10 11 9 11 9 11

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

N.C.(C#5)

F#5

End Rhy. Fig. 1

1/2 8 (8) 9/11 (11) (11) 11 10 11 10 11/12 11/12 10 (10) 11

E5

F#5

N.C.(C#5)

(harmonizer off)

9 11 9 11 9 11 11 (11) 11 10 11 10 11/13 10 (10) 11

E5

F#5

N.C.(C#5)

w/ harmonizer

9 11 9 11 8 (8) 11 (11) 11 10 11 10

Fill 1

Gtr. 3

(12)



E5 F#5

(harmonizer off) w/ harmonizer

**C**

A# 6fr. F# 2fr. C# 4fr. G# 4fr.

Gtr. 2

A# 6fr. F# 2fr. G# 4fr.

A# 6fr. B 7fr. C 8fr. C# 9fr.

(cont. in notation)



# D

Gtr. 1

N.C.

Gtr. 2

To Coda

(cont. in slashes)



# E Guitar Solo

Gtr. 1 tacet

A#

6fr.

Gtr. 2

Gtr. 3 (semi-clean, w/ delay)

mf

3

6

1

6

9

6

8

6

9

6

8

1/2

(8)

6

8

8

6

8

6

4

X

4

6

4

6

8

6

6

1

6

9

6

8

6

9

6

8

1/2

(8)

6

8

8

6

8

6

4

C#

5

4fr.

8va

1

9

12

9

12

9

12

9

12

9

12

9

14

1/2

14

12

14

15

1/2

8va

+1 1/2

loco

w/ bar

+1 1/2

1/2

1/4

15

12

14

15

12

15

(15)

12

14

12

14

13

11

9

11

9

9

11

9

11

9

7

A#

6

6fr.

3

3

6

6

1/2

6

6

9

6

6

9

6

8

6

9

8

6

8

8

6

8

6

4

6

4

6

8

6

8

6

8



D#  
⑤  
6fr.

*D.S. al Coda*

G#  
⑥  
4fr.

⊕ Coda

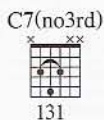
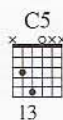
Gtr. 2 tacet

Gtr. 1



# JUST LIKE LIGHTNIN'

By Joe Satriani



## A Intro

Moderately ♩ = 96

N.C.(Gm)

Riff A

End Riff A

Gtrs. 1 & 2 (clean)

mf

## B

Gtrs. 1 & 2: w/ Riff A (4 times)

N.C.(Gm)

Gtr. 3 (semi-clean)

mf  
w/ fingers



First system of musical notation. The top staff is a guitar melody in treble clef, key of B-flat major, with a key signature of two flats. The bottom staff is a six-string bass line with fret numbers: 6 5 3 0 5 3 0 5 0 5 3 0 0. A bar line is present after the 12th fret number.

Second system of musical notation. The top staff continues the guitar melody. The bottom staff continues the bass line with fret numbers: 6 5 3 0 5 3 0 5 0 5 3 0 0. A bar line is present after the 12th fret number. The final measure of the system shows a 3 on the 6th string.

C5

C7(no3rd)

Gtr. 2

Gtr. 3

Third system of musical notation. The top staff shows guitar parts 2 and 3. Below the staff is the instruction "let ring" followed by a dashed line. The bottom staff shows fret numbers: 3 0 5 5 5 5 6 6 3 5 5 X. A bar line is present after the 12th fret number.

Gtr. 1

Fourth system of musical notation. The top staff shows guitar part 1. The bottom staff shows a bass line with fret numbers: 0 0 0 0 0 0 0 0 0 0 0 0 0. A bar line is present after the 12th fret number.

Gtrs. 1 & 2: w/ Riff A

N.C.(Gm)

Gtr. 3

Fifth system of musical notation. The top staff shows guitar parts 1, 2, and 3. The bottom staff shows fret numbers: 6 5 3 0 5 3 0 5 0 5 3 0 0. A bar line is present after the 12th fret number. The final measure of the system shows a 3 on the 6th string.



Gtrs. 1, 2 & 3 tacet  
Abmaj7

8va-----

loco

1/2

12

3

4



E♭maj7  
8va

Cm

20 17 10 18/20 22 20 23 23 (23) (18)

12 10 11 11/13 15 13 16 10

10 7 8 10 12 10 13 13/15 (15)

End Riff B

End Rhy. Fig. 1

**D**

Gtrs. 1 & 2: w/ Riff A (4 times)

Gtrs. 4-7 tacet

Gtr. 3 N.C. (Gm)

6 5 3 0 5 3 0 5 0 5 3 0 0 3 5 5 3 5

6 5 3 0 5 3 0 5 0 5 3 0 0 3 5 3 4 3 5 3 x



**E**

Gtr. 3 tacet  
\*Dm7

Cadd9 Bbmaj7

Cadd9

\*Chord symbols reflect overall harmony.



Gtr. 2: w/ Rhy. Fig. 2

Gtr. 8

Dm7 Cadd9 Bbmaj7

Gtr. 1

# **F** Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2  
Dm7

Cadd9 15ma loco

P.H. ---| P.S.

w/ bar ---|

8va ---|

P.H. ---| w/ bar ---|

0 -6 (0) 13 (13) -1 1/2

8va ---| loco

Cadd9 Bbmaj7 Cadd9

P.H. ---| w/ bar ---|

(13) 13 13 13 10 13 13 12 12 12 10 10 12 12 11 12 11 12 11 12 11 10 10 10 12 10

3 5 3 5 3 5 5 5 3 5 7 3 3 5 3 5 3 5 3

The musical score for "The Rose Tree" is presented on two systems. The first system contains the vocal melody in treble clef and the guitar accompaniment in standard notation. The second system continues the guitar accompaniment, featuring a complex chord structure with multiple ledger lines below the staff. The score is written in 2/4 time and includes a key signature of one flat (B-flat).

Bbmaj7

Cadd9

10 12 12 10 12 10 12 10 13 10 13 13 10 13 10 12 10 13 10 12 10 12 10 12 10 12 10 12 10 8

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains the melody, which begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff is in bass clef and contains the bass line, which begins with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The key signature is one flat (Bb) and the time signature is 4/4.





Gtr. 6: w/ Riff B (2 times)  
Gtr. 7: w/ Rhy. Fig. 1 (2 times)  
2nd time, Gtr. 8 tacet  
A<sup>b</sup>maj7

1st time, Gtr. 8 tacet  
Cm

8va

13 13/15 16 18 20 22 20 23 22 23 22 (22) 23 22 (22)

5 5/7 8 10 12 10 11 11/13 15 13 16 15 (15) 16 15 (15)

Abmaj7 Ebmaj7 Cm

loco

13 13/15 16 18 20 17 18 18/20 22 20 23 23 (23) (18)

5 5/7 8 10 12 10 11 11/13 15 13 16 18



# I

Gtrs. 1 & 2: w/ Riff A (4 times)  
Gtrs. 4 & 5 tacet

Gtr. 3 N.C.(Gm)

8va  $\gamma$  loco

Harm.

Pitch: G

let ring -----

# J

## Outro

Gtr. 2: w/ Riff A (7 times)

Gtr. 3 tacet

Gtr. 3 N.C.(Gm)

Gtr. 1

Gtr. 1

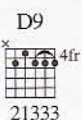
Gtr. 1

Gtr. 2 divisi \*

\*Gtr. 2 w/ left of slash is tab.

# IT'S SO GOOD

By Joe Satriani



## A Intro

Free time

Moderately ♩ = 88 (♩ = ♩)

N.C.

D

C

G

D

C

G

Gtr. 1 (dist.)

8va

mf

w/ echo

w/ bar

fdbk.

TAB

Pitches: A D A D

-4

-3 1/2

Gtr. 2 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

TAB

7 9 7 7 5 5 4 4 7 9 7 7 5 5 4 4

Gtr. 3 (clean)

Rhy. Fig. 1A

End Rhy. Fig. 1A

mf

w/ echo

TAB

15 15 15 15 15 13 13 12 12 X X 15 15 15 15 15 13 13 12 12 X X

14 14 14 14 14 12 12 12 12 X X 14 14 14 14 14 12 12 12 12 X X

16 16 16 16 16 14 14 12 12 X X 16 16 16 16 16 14 14 12 12 X X

Gtr. 4 (dist.)

mf

TAB

5/5 5/5









End Rhy. Fig. 2

(univibe off)

(cont. in slashes)

End Rhy. Fig. 4A

End Riff D

# D

Gtrs. 3 & 6 tacet  
N.C.

Gtr. 2

Gtrs. 4 & 7 (dist.)  
f  
Riff E

Play 4 times  
End Riff E

\*Doubled throughout

# E

## Guitar Solo

Gtrs. 2 & 4 tacet  
N.C. (G7)

Gtr. 6

f  
w/ wah-wah

1 15 (18) 15 1 18 (18) 15 20 2 (20) 18 15 15 17 15 17 15 13 X 15 13 15 13 15 13

Gtr. 7

Riff F

End Riff F

1/2 1/2 1/2

(13) 14 15 12 15 12 15 12 15 12 14 13 15 14 13 15 18 15 18 15 17 15 17 15 17 15 13 15

5 3 1 3 3 2 3 3 3 4 | 5 3 5 5 4 5 3 5 3 4 5 3

Gtr. 7: w/ Riff E (2 times)  
(D7)

Gtr. 6

\*\*15ma

P.S.

P.H. - w/ bar

8 8 10 8 10 8 10 12 10 10 10 10 10 10 8 8 8 8

Pitch: A F# A A  
\*\*15ma applies to harm. only.



*loco*

10 8 10 8 10 8 10/12 10 10 12 10 12 12 10 12 12

(A7)

8va

Gtr. 6

17 17 19 (19) 19 (19) 19 (19) 19 (19) 19 (19) 19 (19) 19 (19) 19 (19) 17 20 17 19 17

Gtr. 7

5 5 3 5 5 4 5 5 5 6 7 5 7 7 6 7 5 7 5 6 7 5

Gtr. 7: w/ Riff F  
(G7)

Gtr. 2

Gtr. 6

8va

*loco*

17 15 18 15 17 15 16 17 14 15 16 14 15 17 15 16 14 17 15 14 17 14 17 15 14 (14)

D9

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 6

w/ univibe

13 10 13 10 12 10 13 10 12 10 13 12 10 12 10 12 10 12 12 10 12 10 8 10 10 8 10/12 10 12 10 12

Gtr. 7

Riff G

End Riff G

5 5 3 5 3 (4) 3 5 5 3 5 1 2 3 3

[illegible][illegible]

8va

8 (dist.)

*f*

5 17 20 20 20 20 20 20 20 18

hold bend

Op. 6

*mf*

12 12 10 12 (12) 10 10 10

12 10 12 10 12 12 (12)

10 12 13 12 10 12

25



Gtr. 8 tacet  
D

Gtr. 6

10 7 9 7 9 7 7 9 7 10 (10) 10 12 12 (12) 10 12 10 10 12 10 11 11 11 12 10 12

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A  
Gtr. 4: w/ Riff D

G C A5

(12) 10 12 12 12 10 12 10 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 (univibe off)

## G Outro-Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (9 times)  
Gtr. 6 tacet

Gtr. 4

D C G D C G D C G D C G

(wah-wah off) 5 5 5 5 5 5 10

## Riff H

## End Riff H

\*Set for one octave above.

Gtr. 9 (semi-clean)

mf let ring throughout 0 2 0 3 0 3 0 2 0 3 0 3 0 2 0 3 0 3 0 2 0 3 0 3

Gtr. 4 tacet  
Gtr. 9: w/ Riff H (9 times)

Gtr. 6

D C G

12 14 11 14 12 11 12 11 14 11 12 10 9 7 9 7 10 7 10

D C G

9 7 10 X 9 10 12 9 12 10 9 12 9 10 12 9 11 12 14 12 13 15 13 12 13

First system of musical notation. The staff shows a sequence of notes with slurs and a triplet of eighth notes. The key signature has one flat (B-flat). Chord labels D, C, and G are positioned above the staff. The fretboard diagram below the staff shows fingerings: 15 17 15 13 15, 13 15 13, 16 13, 14 (14) 16 14 12 14, 12 14 12, 11 12 11 9, 12.

Second system of musical notation. The staff shows a sequence of notes with slurs, a triplet, and a wavy line indicating a tremolo. The key signature has one flat. Chord labels D, C, and G are positioned above the staff. The fretboard diagram below the staff shows fingerings: 9 11 9, 12 9, 12 10 9, X, 13 12 15, 14 12 15 12, 15 12, 15 13 12 15 13 12, 14.

Third system of musical notation. The staff shows a sequence of notes with slurs and a triplet. The key signature has one flat. Chord labels D, C, and G are positioned above the staff. The fretboard diagram below the staff shows fingerings: 12 13 12, 14 12, 14 12 11, 12 11 9, 11 9 7, 9 7 5, (6) 7 5 4, 4 5 4, 7 4, 7 5 4 5 7.

Fourth system of musical notation. The staff shows a sequence of notes with slurs, a triplet, and a wavy line. The key signature has one flat. Chord labels D, C, and G are positioned above the staff. The fretboard diagram below the staff shows fingerings: 5 7 9 7 5, 5 4, 5 7 5 4, 5 3 2, 12 10 9 12, 12 13 10 12 14 15.

Fifth system of musical notation. The staff shows a sequence of notes with slurs, a triplet, and a wavy line. The key signature has one flat. Chord labels D, C, G, D, C, and G are positioned above the staff. The fretboard diagram below the staff shows fingerings: 13 15 17, 14 15 17, 19 (19) 15, 19 15, 18 16, 19 15, 19 15, 17 15, 18 15, 17 16, 17 16 12, 12 14 12, 12.

Sixth system of musical notation. The staff shows a sequence of notes with slurs, a triplet, and a wavy line. The key signature has one flat. Chord labels D, C, G, D, C, and G are positioned above the staff. The fretboard diagram below the staff shows fingerings: 15 14 12, 13 12 13 12 13 12, 14 12 13 12 13 12, 14 12 13 12 13 12, 14 12, 17 19, 17 19, 19 1/2 (19) 1/2 (19) 17, 20.



Gtr. 6

D C G D C G D D5

0 11 12 11 11 12 11 12 12 10 12 (12) 0

Gtr. 1

sva

fdbk.

(0)

Pitch: C

Gtr. 3

Gtr. 2  
*divisi*  
\*

10  
2 11  
4 12  
5

5

[illegible]

# REDSHIFT RIDERS

By Joe Satriani



## A Intro

Moderately fast ♩ = 164

Gtr. 3 tacet

Gtr. 1 tacet

F#5

Gtr. 3 (clean) *mf* w/ bar w/ echo

Gtr. 4 (clean) *mf* Rhy. Fig. 1

Gtr. 2 (clean) *mf* w/ echo w/ bar

Gtr. 1 (clean) *mf* divisi

TAB

4 2 3 2 0 2 3 2 0 2 2 2 2 2

2 4 9 4 9

E5 N.C. End Rhy. Fig. 1

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

F#5 Em7 N.C. F#5

Gtr. 2 w/ bar

TAB

(2) 0 2 3 2 0 2 4 2 0 2 3 2 2 4

Gtr. 3

\*w/ bar

TAB

(9) 4 2

\*Bar is turned away from body of guitar (next 10 meas.).



E5 N.C. F#5 Em7 N.C. F#5 E5 N.C.

w/ bar -----

w/ bar

\*Scrape pick rapidly back and forth across string at fret indicated causing note to sound.

w/ bar -----

w/ bar -----

(2) 4 4 7

F#5 Em7 N.C. F#5 E5 N.C.

w/ bar

\*\*\*\*

(echo off)

(4) 2 4

\*\*\*\*As before

w/ bar -----

(echo off)

(7) 5 7 3 (3) 2 X X X X X X

**B**

**C**

Gtrs. 2 & 3 Rhy. Fig. 2 f P.M. --- P.M. --- P.M. P.M. --- f w/ dist.

Play 4 times End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times) F#5 E5 Gtr. 1

11 14 12 12

F#5 E5 F#5 E5

14 12 14 (14) 11 12 11 14 16 (16) 14

F#5 E5 F#5 E5 F#5

4 5 4 2 4 (4) 2 11 14 12 12 14 12 14

E5 F#5 E5 F#5 E5

(14) 17 14 12 (12) 11 12 11 14 16 (16) 14 4 5 4 2 4 (4) 2

**D** B5 A5 E5

+1 1/2 -1 -1/2

w/ bar w/ bar w/ bar

7 (7) 9 16 14 14 13 14 14 (14)

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

4 2 0 4 2 2 0 0 2 2 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0



B5

A5

E5

15ma -

Gtr. 1

+1 1/2

+1 1/2

loco -1

-1/2

P.H.

w/ bar

w/ bar

w/ bar

+1 1/2

+1 1/2

-1

-1/2

7

(7)

(7)

9

16

14

14

13

14

(14)

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (4 times)

F#5

E5

F#5

E5

F#5

E5

F#5

E5

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. These three notes are connected by a slur. Above the first note (G4) is a sharp sign (#) and a small '1' with a downward-pointing arrow, indicating a natural sign. The melody continues with a quarter rest, followed by a half note on A4, and then a quarter note on B4. These three notes are also connected by a slur. Above the first note (A4) is a sharp sign (#) and a small '1' with a downward-pointing arrow, indicating a natural sign. The system ends with a quarter rest, followed by a half note on A4, and then a quarter note on B4. These three notes are also connected by a slur. Above the first note (A4) is a sharp sign (#) and a small '1' with a downward-pointing arrow, indicating a natural sign. The system ends with a quarter rest, followed by a half note on A4, and then a quarter note on B4. These three notes are also connected by a slur. Above the first note (A4) is a sharp sign (#) and a small '1' with a downward-pointing arrow, indicating a natural sign.

**E**

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (4 times)

F#5

E5

The first system of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a five-line staff. Above the staff, there are 15 downward-pointing arrows, each labeled with a '-1', indicating a specific fingering or breath mark. The melody consists of a series of eighth and quarter notes, some beamed together. Below the staff, there is a dashed line labeled 'w/ bar'. Underneath this, there are two rows of numbers: the first row contains 15 numbers (11, (11), (11), (11), (11), 14, (14), (14), (14), 12, (12), (12), (12), 12, (12), (12)) and the second row contains 15 empty parentheses. These numbers likely correspond to the fingering or breath marks indicated by the arrows above the staff.

F#5

E5

F#5

$\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{+1}{\wedge}$   $\overset{+1}{\wedge}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$

w/ bar -----| flutter bar -----| w/ bar -----| w/ bar -----|

$\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{+1}{\wedge}$   $\overset{+1}{\wedge}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$   $\overset{-1}{\downarrow}$

(12) 14 12 14 (14) (14) (14) (14) 11 9 11 (11) 12 16

E5

F#5

E5

**F**

Grns. 2 & 3: w/ Rhy. Fig. 3 (4 times)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1/2

7 (7) 9 16 14 14 13 14 14 (14)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1/2

7 (7) 9 16 14 14 13 14 14 12 14 (14)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1/2

7 (7) 9 16 14 14 13 14 14 (14)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1/2

7 (7) 9 16 14 13 14 (14) 16



# G

Half-time feel (♩ = 3♩)

N.C.(F#m)

(G)

Gtr. 1

Gtrs. 2 & 3

Riff A

End Riff A

Gtrs. 2 & 3: w/ Riff A

Gtr. 1 (F#m)

1.  
(G)

2.  
(G)

w/ wah-wah  
P.S. -----

# H

Guitar Solo

Gtrs. 2 & 3: w/ Riff A (4 times)

N.C.(F#m)

(G)

(F#m)

[illegible]

## I

Gtr. 1 tacet  
N.C.(Bm)

### Riff B

Exercise 1, Part 2

2 2 5 2 2 2 2 5 2 2



(A#°)

11 8 7 8 7 8 7 5 7 5 3 5 3 5 3 2 0

End Riff B

1 1 4 1 1 1 1 4 1 1

Gtrs. 2 & 3: w/ Riff B (3 times)  
(Bm)

Gtr. 5

\*15ma *loco*

P.H.

(A#°)

2 4 0 0 0 4 4 14 2 2 3 2 5 2 5 2 3 2 5 2 5 2 3 2 5

Pitch: D

\*15ma applies to harm. only.

(Bm)

2 5 2 3 2 5 2 5 2 3 2 5 2 4 7 5 7 5 4 4 6 4

(A#°)

\*\*8va

*loco*

P.H.

(Bm) \*\*\*8va

P.H.

6 4 6 9 6 6 9 (9) 12 11 12 11 9 11 12 (12)

\*\*8va applies to harm. only.

Pitch: Bm

Pitch: A#°

End half-time feel

P.H. -4

1 1/2

(12)

4 14 15 14 15 17 14 18 14 15 14 17 14 17 15 14 15 14 16 14 16 15 (15)

Pick: A

**J** (♩ = ♩)

\*Gtr. 2: w/ Rhy. Fig. 1 (2 times)

\*Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)

F#5 Em7 N.C. F#5 E5 N.C.

fdbk.

11 (11) 9 11 (11) 9

\*Both gtrs. w/ semi-clean tone playing *mf*.

F#5 Em7 N.C. F#5 E5 N.C.

fdbk.

9 11 (11) 9 7 9 (9)

F#5 Em7 N.C. F#5 E5 N.C.

Gtr. 5

(9)

Gtr. 2

2 2 2 2 3 5 7 5 0 5 7 5 0 2 2 2 2 0 5 7 5 0 2 3 2 0

4 2 4 2



Chord progression: F#5, Em7, N.C., F#5, E5, N.C.

Gtr. 2

Gtrs. 2 & 3

**K**

\*Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times)

Chord progression: F#5, E5, F#5, E5

Gtr. 1

\*Both gtrs. resume playing *f* w/ dist.

Chord progression: F#5, E5, F#5, E5

Chord progression: F#5, E5, F#5, E5

8va

loco

P.S.

Chord progression: F#5, E5, F#5, E5

w/ bar

P.S.

L

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (4 times)

B5

15ma

A5

loco

E5

Handwritten musical notation for the first system. The staff shows a sequence of notes with various accidentals and bar lines. Below the staff, there are two rows of numbers: 7, (7), 9, 16, 14, 14, 13, 14, 14, (14).

B5

A5

E5

Handwritten musical notation for the second system. The staff shows a sequence of notes with various accidentals and bar lines. Below the staff, there are two rows of numbers: 7, (7), 9, 16, 14, 14, 13, 14, 14, 12, 14, (14).

B5

A5

E5

Handwritten musical notation for the third system. The staff shows a sequence of notes with various accidentals and bar lines. Below the staff, there are two rows of numbers: 7, (7), (7), 9, 16, 14, 14, 13, 14, 14, 14, 14, 16, (16).

B5

15ma

A5

loco

E5

Handwritten musical notation for the fourth system. The staff shows a sequence of notes with various accidentals and bar lines. Below the staff, there are two rows of numbers: 7, (7), 9, 16, 14, 13, 14, (14), 16.





B5

A5

E5

B5

A5

E5

Half-time feel (♩ =  $\frac{3}{4}$ )

Gtr. 5 tacet

N.C.(F#m)

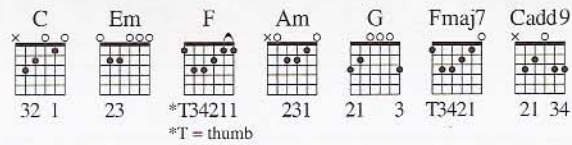
(G)

2 & 3



# TEN WORDS

By Joe Satriani



## A Intro

Moderately slow ♩ = 90

C  
\*\*Gtr. 1 (clean)

*p*

(cont. in slash)

T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

\*\*Piano and multiple gtrs. arr. for one gtr.

## B

C

Rhy. Fig. 1

Gtr. 1

*mf*

Gtr. 2 (dist.)

*mf*

5 7 5 5 5 5 5 7 5 3 5 3 3 5 3 7 5 7

Am

Em

F

G

5 7 7 5 7 5 7 5 5 7 5 (5) 3 5 3 3 5 3 5 3 5

Em F Am F

2nd time, Gtr. 4 w/ Fill 1

7 7 7 3 3 5 3 5 3 5 7 5 5 7 3 3

C Em F C End Rhy. Fig. 1

3 3 5 3 2 5 2 5 3 3 5 3

Gtr. 2 tacet  
Fmaj7 Cadd9 F C

Gtr. 3 (clean)

To Coda

*mf*

\*w/ bar

1 1 3 1 0 3 0 2 1 1 3 1

\*Gtr. 3 vib. w/ bar throughout.

C

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 3 tacet  
C

Em F C

7 9 0 0 0 0 0 7 9 9 7 5 7 5 5 7 5 6 8 6 8 7 9 8 9

Fill 1

Gtr. 4

8 7 5 3 3 3 5 4 3 4 2 1 1 3 1 8 7 5



Gr. 2 Am Em F G

Gr. 4 (dist.) *mf*

This system contains two staves. The top staff is for Gr. 2, featuring a melodic line with various chords (Am, Em, F, G) and a complex fretboard diagram below it. The bottom staff is for Gr. 4 (dist.), featuring a melodic line with a *mf* dynamic marking and a fretboard diagram below it.

Em F Am F

This system continues the musical score for Gr. 2 and Gr. 4 (dist.). The top staff for Gr. 2 shows chords Em, F, Am, and F. The bottom staff for Gr. 4 (dist.) continues its melodic line. Both staves have corresponding fretboard diagrams.

C Em F C

Gr. 1

This system contains two staves. The top staff is for Gr. 1, featuring a melodic line with chords C, Em, F, and C, and a fretboard diagram below it. The bottom staff is for Gr. 2, featuring a melodic line and a fretboard diagram below it.

# D

Gr. 4 tact

Am

Rhy. Fig. 2

Gr. 1

Gr. 2

7 7 5 7 5 7 5 5 8 5 7 5 5 7 5 7 7 5 7 5 5

F

1 5 5 8 10 8 10 8 7 8 7 8 10 8 10 12 10 12 14 12

C

14 12 14 12 13 14 13 15 (15) 15 15 (15) 13 15 15 (15) 13

hold bend

hold bend

G

13 15 13 14 13 14 12 14 12 12 13 12 14 12 14 12 14 12 10 12 10 9 10 9 12 9

3

End Rhy. Fig. 2



Gtr. 1: w/ Rhy. Fig. 2  
Am

8va-----

steady gliss.

F

8va-----

loco

C

w/ pick and fingers-----

G

Gtr. 2

D.S. al Coda

⊕ Coda

C

Gtr. 4


Gtr. 3  
divisi

Gtr. 2

## A COOL NEW WAY

By Joe Satriani

## A Intro

**Moderately slow** ♩ = 70 (♩ = )

<sup>\*</sup>N.C.(E<sub>m</sub>) (D/F<sup>#</sup>)

(G) (A)

(Em) (D/F $\sharp$ )

(G)

(A)

(Snare)

### Riff A

8va-

Gtr. 1 (12-str. elec.)

mf

w/ clean tone and echo  
let ring throughout

Hartm

Harm.

TAB

## Rift A1

Gtr. 2 (12-str. elec.)

mf

w/ clean tone and echo  
let ring throughout

Harm.

**T  
A  
B**

\*Chord symbols reflect overall harmony.

(Em)

(D/F#)

(G)

(A)

(Em)

(D/F $\sharp$ )

(G)

(A)

Fill 1

End Fill 1

mf

End Riff A

End Riff A1



# B

1st time, Gtr. 1: w/ harmonics ad lib (next 15 meas.)  
 1st time, Gtr. 2: w/ harmonics ad lib (next 16 meas.)  
 2nd time, Gtr. 1: w/ Riff B (8 times)  
 2nd time, Gtr. 2: w/ harmonics ad lib (next 7 meas.)  
 2nd time, Gtr. 4: w/ Fill 3

N.C.(Em) (D/F#) (G) (A) (Em) (D/F#)

Gtr. 3

(G) (A) (Em) (D/F#) (G) (A)

(Em) (D/F#) 2nd time, Gtr. 2: w/ Fill 2 (G) (A) 2nd time, Gtr. 2: w/ Riff B (4 times) (Em) (D/F#)

\*8va-----  
 loco  
 P.H.-----  
 11 (11) 9 9 (9) 7 9 11 12 11 9 9 (9) 7 9 14 12 14 16 14 14 12 14 16 14 (14)

Pitches: C# B  
 \*8va applies to harm. only.

(G) (A) (Em) (D/F#) (G) 8va-7 loco (A)

P.H. -1  
 14 12 14 16 14 14 12 14 14 12 14 14 12 14 16 14 12 14 16 14 12 14 12 14 14 14 14

(Em) (D/F#) (G) (A) (Em) (D/F#)

8va-7 loco 8va-7 loco  
 P.H. -1 P.H. w/ bar w/ bar w/ bar w/ bar w/ bar  
 14 12 16 14 14 12 19 17 17 15 19 17 17 15 19 17 17 15 19 17 17 15 19 17

## Fill 3

Gtr. 4 8va-7

C

Gtr. 2: w/ harmonics ad lib (next 16 meas.)

N.C.(Em)

(D/F#)

Diagram 3

(G) (A)

w/ bar

17 15 19 17 17 15 19 17 14 15 17 14 15 17 (17) 15 16 14 14 (14) 12 14

3 3 3

1/2

Diagram 4

Fill 2

End Fill 2 \*Riff B

0 2 2

0

\*Fill 2 and Riff B are embellished w/ harmonics ad lib (throughout).

Diagram 5

(G) (A)

Gtr. 1: w/ Riff B (7 times)  
(Em)

(D/F#)

14 12 14 12 12 (12) 14 12 11 14 12 12 11 12 11 14 14 12 14

Diagram 6

End Riff B

0 2 2

Diagram 7

(G) (A)

(Em) (D/F#)

12 15 12 12 12 15 12 12 12 14 15 17 16 15 17/19 17 16

3 6

Diagram 8

(G) (A) (Em) (D/F#) (G) (A)

1/2

14 14 14 (14) 12 14 14 12 14 12 14 11 12 11 14 14 12 14 14 14 14 12 14 14 14 14 14 14 14 14 14

3



(Em) (D/F#) (G) (A)

*8va*

(Em) (D/F#) (G) (A)

*8va*

(Em) (D/F#) (G) (A)

*loco*

(Em) (D/F#) (G) (A)

**D**

N.C.(C)

(D)

Gtr. 3 *mf*

Gtr. 4 (dist.) *divisi*

Gtrs. 1 & 2 **Riff C**

**End Riff C**

(C)

(19)

\*Sva applies to both gtrs.

(C)

(D)

(C)

(D)

(Em)

Glu. 3

1., 2., 3.

4.

E

N.C.(Em)

(D/F#)

(G)

(A)

(G)

(A)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the vocal melody, written in G-clef with a key signature of one sharp (F#). The bottom staff is for the piano accompaniment, written in C-clef. The music is in 3/4 time. The score includes a key signature change from one sharp to no sharps or flats, indicated by a double bar line and a key signature change symbol. The lyrics "The Rose Tree" are written below the vocal staff. The score ends with a double bar line and a key signature change symbol.



# F Guitar Solo

Gtr. 1: w/ harmonics ad lib (next 15 meas.)

Gtr. 2: w/ harmonics ad lib (next 24 meas.)

N.C.(Em) (D/F#) (G) (A)

(Em) (D/F#)

(G) (A)

(Em) (D/F#) (G) (A)

(Em) (D/F#) (G) (A)

0 7 5 7 5 7 7 5 7 X 9 5 5 5 5 4 5 4 7 4 7 5 7

0 2 3 2 3 4 4 5 5 4 5 7 4 7 5 4 7 4 4 5 7 4 5 7 5 4 5 7 9 0 6 7

9 7 6 7 9 11 9 7 6 7 9 7 0 7 6 4 7 4 6 4 7 6 7 4 7 5 7 5 4 7 4 5 4 7 5 7 5 4 2 5

7 0 0 7 5 9 7 5 9 7 6 9 7 6 9 7 6 9 7 5 4 5 4 7 5 5 4 7 5 4 7 5 4 5 4 7 5 4 7 5 3 5 3 2

0 0 0 14 12 14 14 15 14 12 14 12 14 15 14 12 14 14 12 12 12 12 12 12 12 14 12

(Em) (D/F#)

12 14 12 14 X 14 12 14 12 14 12 15 12 15 12 15 12 15

(G) (A)

12 12 15 14 (14) 12 14 12 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15

(Em) (D/F#)

14 12 14 12 12 14 15 12 14 12 12 14 12 15 12 14 12 14 12 14 12 15 12 15 14

(G) (A)

12 14 15 12 14 15 14 12 15 12 14 12 15 12 15 14 12 14 12 15 12 14 12 11 14 11 12 11 14

(Em) (D/F#)

0 0

(G) (A)

0 2 2 0 2 2 0 2 0 0 0 0 15 12 15 12 14 12 15 12 14 12 14 12



(Em) (D/F#) Gtr. 1: w/ Fill 2 (G) (A) \*15ma -2

3

-1 1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

w/ bar

P.H.

loco

steady gliss.

12 14 12 14 12 14 0 (0) (0) (0) (0) (0) (0) 0

15 0 3

-3 1/2

\*15ma applies to harm. only.

Gr. 1: w/ Riff B (4 times)  
(Em) (D/F#) (G) (A)

8va

22 22 (22) 19 22 22 19 22 22 (22) 19 19 21 22 21 21 21 19 19 17 17 15 15 14

[illegible]

[illegible][illegible]

\*8va applies to harm. only.

Gtr. 3 tacet.

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is divided into two systems. The first system shows the vocal melody and guitar chords (12, 7, 12, 7, 5, 5, X, 12, 0, 2, 2, 7, 12). The second system shows the vocal melody and guitar chords (12, 12, 7, 7, 0, 2, 2, 7, 12, 7, 7, 7). The guitar part includes a "Harm." (Harmonics) section and a "Harm." (Harmonics) section. The score is in 3/4 time and G major.



# ONE ROBOT'S DREAM

By Joe Satriani

**A**

Moderately ♩ = 120

N.C.

(Am)

(B♭)

\*Gtr. 1  
(Drum machine)

mf P.M. ---| P.M. ---| P.M. ---|

TAB

7 8 7 10 7

\*Sampled pizz. strings arr. for gtr.

Gtr. 2 (clean)

Riff A

End Riff

mp

TAB

7 7 7 7 7 7 7 7 5 7 5 7 7 7 7 7 7 7 5

Gtr. 2; w/ Riff A (15 times) Gtr. 1 tacet

(Am)

(B♭)

(Am)

(B♭)

(Am)

(B♭)

Gtr. 1

Gtr. 3 (semi-clean)

Gtr. 3

P.S.

P.M. ---|

mf  
w/ echo  
P.S. ----|

mf  
Gtr. 4 (dist.)  
divisi

8 5 3 6 6 7

Gtr. 4 tacet

(Am)

(B♭)

(Am)

(B♭)

(Am)

(B♭)

Gtr. 3

w/ bar

w/ bar

w/ bar

P.S. -----|

8 7 10 7 8

(Am)

(B♭)

Gtr. 3 tacet  
(Am)

(B♭)

Gtr. 3

Gtr. 1

Gtr. 1  
divisi

P.M. ----|

P.M. ----|

P.M. ---|

7 8 7 10 7

(Am) (Bb) (Am) (Bb)

Gtr. 3

P.M. -4

(Am) (Bb) (Am) (Bb)

15ma

loco

P.H.

w/ bar

w/ bar

w/ bar

w/ bar

(Am) (Bb) (Am) (Bb)

w/ bar

P.S. -4

\*Notes are articulated by scraping string with edge of pick.

(Am) (Bb)

Gtr. 3 tacet (F)

Gtr. 2

P.S. - steady gliss.

w/ bar

## B

Gtr. 2: w/ Riff A (8 times)

(Am) (Bb) (Am) (Bb)

NC (Am)

(Am) (Bb) (Am) (Bb)



(Am) (Bb) (Am) (Bb)

Gtr. 3

Riff B

Gtr. 5 (dist.)

*mf*

Riff B1

Gtr. 6 (dist.)

*mf*

(Am) (Bb) (Am) (Bb)

End Riff

End Riff

8va

# C

Str 2: w/ Riff A (4 times)  
Gms. 5 & 6 tacet

(Am)

(Bb)

(Am)

(Bb)

Str 1

Str 2

Str 3

Str 4

Str 5

Str 6

(Am)

(Bb)

(Am)

(Bb)

Str 1

Str 2

Str 3

Str 4

Str 5

Str 6

# D

Str 3 tacet  
Bb

C

Dm

F

Bb

C

Dm

Fmaj7(no3rd)

Str 1

Str 2

Str 3

Str 4

Str 5

Str 6

Riff C

Gms. 5 & 6

Str 1

Str 2

Str 3

Str 4

Str 5

Str 6



B $\flat$  C Dm F B $\flat$  E7

let ring -----

Gtrs. 5 & 6: w/ Riff C  
B $\flat$  C Dm F B $\flat$  C Dm Fmaj7(no3rd)

Gtr. 4

B $\flat$  C Dm F B $\flat$  E7

**E**

Gtr. 2: w/ Riff A (16 times)  
Gtrs. 4, 5 & 6 tacet

Gtr. 1 tacet

B $\flat$  E7 N.C.(Am) (B $\flat$ ) (Am) (B $\flat$ )

Gtr. 4 w/ bar

Gtr. 1 divisi

P.M. ---|

Gtrs. 5 & 6

let ring -----

Tr. 4 (Am) (Bb) Gtr. 4 tacet (Am) (Bb) Gtr. 3 (Am) (Bb)

5 3 6 6 7 8 7 10 7

(Am) (Bb) (Am) (Bb)

8 7 10 7

(Am) (Bb) (Am) (Bb) (Am) (Bb)

7 8 10 7 8

(Am) (Bb) Gtr. 4 tacet (Am) (Bb) Gtr. 3

7 5 7 3 6 6 5 3 6 (6)

(Am) (Bb) (Am) (Bb)

5 5 5 5 5 7 7 7 7 (7) 5 7 9 9 10 9 7 5 5 7 7 7 (7)

(Am) (Bb) (Am) (Bb)

5 5 7 5 7 7 7 5 7 9 9 10 9 7 8 10 10 (10) 13 13



# F

Gtr. 2: w/ Riff A (8 times)  
Gtrs. 5 & 6: w/ Riffs B & B1 (2 times)

N.C.(Am) (Bb) (Am) (Bb) (Am) (Bb) (Am) (Bb)

First system of guitar notation for section F. The top staff shows a treble clef with a single note on the first line (F) and a wavy line above it. The bottom staff shows a wavy line and the number (13).

Second system of guitar notation for section F. The top staff shows a treble clef with a series of eighth notes and a wavy line above it. The bottom staff shows a series of numbers: 5 5 5 7, 5 7 7 7 (7) 5, 7 9 9 9 9 9 10 9, 7 7.

Third system of guitar notation for section F. The top staff shows a treble clef with a series of eighth notes and a wavy line above it. The bottom staff shows a series of numbers: 5 5 5 5 5 5 7, 5 7 7 7 (7) 5 X, 7 9 9 9 9 10 9, 7 8 10 10. There are also notes for Gtr. 3 and Gtr. 4 divisi.

# G

Gtrs. 3 tacet

N.C.(Am)

(Bb)

Gtr. 4

First system of guitar notation for section G. The top staff shows a treble clef with a series of eighth notes and a wavy line above it. The bottom staff shows a series of numbers: X X 7 5 7 5, 7 8 5 8 7 5 8 5 8 5 8.

Second system of guitar notation for section G. The top staff shows a treble clef with a series of eighth notes and a wavy line above it. The bottom staff shows a series of numbers: 7 5 7 8 10 7 8 7 10 7 10 8 7 8 10 8, 7 5 X X X.

Third system of guitar notation for section G. The top staff shows a treble clef with a series of eighth notes and a wavy line above it. The bottom staff shows a series of numbers: 5 7 8 10 7 9 10 7 9 10 7 9 10 10, 8 7 10 8 7 10 7 8 7 10 7 10 8 7 8 5 7.

(Am) (Bb)

3 5 3 0 0 3 5 3 5 3 0 3 5 8 10 8 0 7 7 8 7 0 2

(Am) (Bb)

7 9 7 9 (9) 10 7 9 7 8 10 7 10 7 9

(Am) (Bb)

7 10 7 10 8 7 10 8 7 10 8 7 10 7 8 7 10 7 10 8 7 8 8 7 5 5 7 5 3 5 3

(Am) (Bb)

0 3 5 7 3 5 7 5 3 7 5 3 3 5 3 5 7 3 5 7 5 3 7 3 5 7 5 3 7 5 3 5 7 8 10 7 8 10 8

(Am) (Bb)

7 (7) 10 12 10 12 12 (12) 10 12 12 10 12 10 12 14 12 14 14 14

(Am) (Bb)

12 14 14 12 14 12 14 14 14 12 14 12 12 14 12 14 12 10 12 10 12 10



(Am) (Bb)

*8va* ----- *loco*

Harm. ----- w/ bar -----

12 13 12 10 12 10 12 10 12 5 0 2.6 2.6 2.6 2.6 2.6 2.6 (2.6) (2.6) (2.6) (2.6) (2.6) (2.6)

Pitch: G

(Am) (Bb)

*8va* ----- *loco*

P.H. -----

17 13 14 1 1/2 17 (17) 1 1/2 17 (17) 1 1/2 17 (17) 1 1/2 17 (17) 1 1/2 17 (17)

0

(Am) (Bb)

*8va* ----- *loco*

P.H. ----- 1 1/2 -----

(17) (17) (17) 13 10 12 9 10 13 10 12 9 12 10 12 10 12 10

(Am) (Bb)

*8va* ----- *loco*

P.M. -----

T T T 12 14 12 14 12 9 12 14 17 12 0 0 0 6 5 5 7 5 8 5 7 5 7 X X

(Am) (Bb)

*\*15ma* ----- *loco* *\*15ma* ----- *loco*

P.H. ----- P.H. -----

7 8 7 5 7 8 5 7 8 5 7 3 5 3 5 3 5 5 5 5 5 5 5 5 0 0

Pitch: F# F#

*\*15ma* refers to harm. only.

(Am) (Bb)

*15ma* *loco* *15ma* *loco*

P.H. 3 1/4 3 P.H.

12 0 12 12 10 12 9 10 12 14 12 14 12 12 14 12 12 14 12 14

(Am) (Bb) (Am)

*\*8va* *loco* *steady gliss.* *w/ bar*

P.H. -- *1/4* *1/2* *1 1/2* *(14)* *0* *0* *(0)* *(0)* *-2 1/2* *-2 1/2* *-1 1/2* *-2 1/2*

Pitch: E G  
\*8va refers to harm. only.

(Bb) (Am) (Bb)

*w/ bar* *w/ bar* *w/ bar*

(15) 14 12 14 14 15 14 (14) 12 14 13 (13) 15 13 13 17

(Am) (Bb)

(17) 15 17 15 17 15 17 15 17 17 17 17 15 15 15 17 18 18 18 17 18

(Am) (Bb)

15 17 13 15 11 13 12 11 10 11 10 11 10 8 10 8 10 8 6 8 6 8 6 5 6 5 3 5 3 5 3 1 3

(Am) (Bb)

*6* *6* *w/ bar* *5* 19 20 24 22 17 3

2 0 0 2 0 2 0 2 0 2 (2) 10 X X X X X X X X

(Am) (Bb) (Am)

*\*\*\*15ma* *loco* *P.H.* *w/ bar*

\*\* 22 10 0 (0) (0) (0) 7 5 7 5 7 5 7 5

-1/2 -2 1/2 0

\*\*Slide extends beyond end of fingerboard.  
\*\*\*15ma refers to harm. only.



(Bb) (Am)

15ma *loco* 15ma *loco*

P.H. P.H.

Pitch: A F#

(Bb) (Am)

8va *loco*

Harm.

Pitch: G E

(Bb) (Am)

8va *loco*

Harm.

Pitch: E G

(Bb) (Am)

8va *loco* 8va *loco*

Harm. Harm.

Pitch: E G

(Bb) (Am)

5 7 7 8 5 7 7 5 5 6 6

(Bb) (Am) N.C.

(Drum machine) 2

tr *tr*

8 8 10 10 (11) (10) 21 2 0 20 (20)

# THE MEANING OF LOVE

By Joe Satriani

**A**

Moderately ♩ = 150

N.C.

Gtr. 1 (dist.)

\* *mf*  
w/ echo  
fdbk.

T  
A  
B

\*Vol. swell

Half-time feel

Eadd9(#11)

Gtr. 1

Gtr. 2 Rhy. Fig. 1

*mf*  
w/ fingers

\*\*Piano and sampled pizz. strings arr. for gtr.



7 5 4 2 2 2 2 4 4

11 8 11 8 11 8 11 8 11 8 11 8 11 8

0 11 0 11 0 11 0 11 0 11 0 11 0

End Rhy. Fig. 1

**B**

Eadd9(#11)

Gtr. 3 (dist.)

*mf*  
w/ wah-wah  
\*w/ bar

8 9

\*Gtr. 3 executes all vibrato and bends w/ bar unless otherwise indicated (till section D).

Gtr. 1

Riff A

5 4 2 2 2 2 4 4 7 5 4 2 2 2 2 4 4

End Riff A

Gtr. 2

Rhy. Fig. 2

11 8 11 8 11 8 11 8 11 8 11 8 11 8

0 11 0 11 0 11 0 11 0 11 0 11 0

C#m13sus4

Riff B

End Riff B

End Rhy. Fig. 2

Gtr. 1: w/ Riff B (6 times)  
Gtr. 2: w/ Rhy. Fig. 2

Eadd9(#11)

C#m13sus4



B13sus4

Gtr. 3

B13

9 10 9 7 (7) 5

Gtr. 2

Rhy. Fig. 3

7 9 11 7 9 11 7 8 11 7 8 11 7

Amaj7/6

5 9 9 11 14 11 11

End Rhy. Fig. 3

5 6 9 6 5 6 9 6 5 6 9 6

Gtr. 2: w/ Rhy. Fig. 3

B13sus4

B13

Amaj7/6

Gtr. 3

9 10 9 7 9 12 12 14

C

Gtr. 1: w/ Fill 1

Dmaj7/6

C#7#5

Ex. 3

14 14 12

Ex. 2

10 11 14 11 11 14 11 10 9 12 10 9 12 10 9

Cmaj7/6 B7#5

12 12 13 12 14 (14) 14 -1 1/2

8 9 12 9 8 9 12 9 7 8 10 7 7 8 10 7

Bbmaj7/6 A7#5

14 (14) -1 1/2 12 12

6 7 10 7 6 7 10 7 5 6 8 6 5 6 8 6



Dm(add9)      Dm<sup>#</sup>5(add9)      Dm(add9)      Cadd9

Gtr. 3

Gtr. 1

\*w/ bar

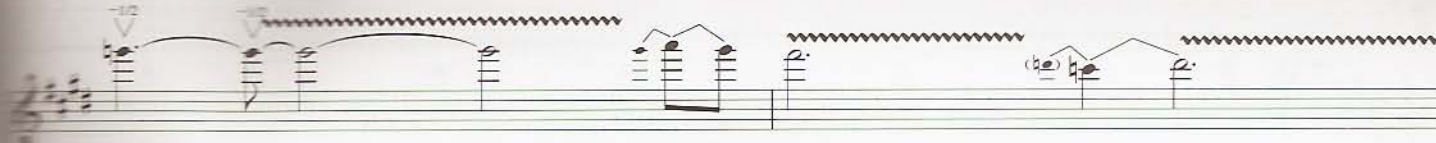
Gtr. 2

\*Next 11 meas.

16

Ebmaj7/6

D7#5



-1/2

-1/2

w/o bar ---|

20

(20)

20

(20)

19

19

(19)

-1



-1

12



11

12

15

12

11

12

15

12

10

11

10

13

10

11

10

13

10

Dbmaj7/6

C7#5



-1/2

w/o bar ---|

18

18

(18)

17



-1

10



9

10

13

10

9

10

13

10

8

9

11

8

9

11

9



B7sus4(#5)

B

8va

P.H.

17 (17) -1

16 16 16

9 9

7 9 10 7 10 7 7 9 9 7 9 9 9 9

Eadd9(#11)

8va

P.H.

16 16 16 16 16 16 16 16 16 16 16 16 (16)

(9) (9)

0 11 8 11 8 0 11 8 11 8 0 11 8 11 8 11 8

*loco*

P.S. (wah-wah off)

5 4 2 2 2 3 4 4

11 8 11 8 11 8 11 8

0 11 0 11 0

**D**

Em Bm/D C Bm7

*loco*

8va

fdbk.

w/ bar

+1

(9) (9) (9)

5

Riff C

End Riff C

w/ bar

5 4 7 5

Rhy. Fig. 4

End Rhy. Fig. 4

12 9 12 9 11 9 11 9 9 9 7 7

12 12 10 10 8 10 8 10 7 7



Gtr. 1: w/ Riff C (3 times)  
Gtr. 2: w/ Rhy. Fig. 4 (3 times)

Em Bm/D C Bm7

Gtr. 3

-1

w/ bar

-1

+1

7 (7) (7) (7)

Em Bm/D C Bm7

P.M.

0 0 0 5 7 5 7 4 (4) 5 7 (7) 9 X X 7 5 7 5 7 4 (4) 5 5

Em Bm/D C Bm7

P.M.

0 5 7 5 7 5 7 4 (4) 5 7 (7) 9 7 9 7 7 9 7 X X 7 X X

Am Em/G C D

Gtr. 3

5 8 5 7 5 8 7 5 7 5 4 5 4 5 4 7 9 7 5 9 5 7 9 5 9 7 5 4 5 7 4 5 7 4

Gtr. 1 Riff D

w/ bar

5 4 5 7

Gtr. 2 Rhy. Fig. 5

End Rhy. Fig. 5

13 13 12 12 9 9 11 11 12 12 10 10 8 10 8 10 10 10 12 10 12

D

E

P.S. -----

Pitch: D

Bm/D

P.S. -----

Bm7



Em Bm/D C Bm7

8va

Em Bm/D C Bm7

8va 15ma 8va 15ma loco

P.H. P.H.

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy. Fig. 1

Eadd9(#11)

8va loco rake

Gtr. 1: w/ Riff B (1st meas.)

Gtr. 1: w/ Fill 1

w/ bar

**E**

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 1: w/ Riff B (8 1/2 times)

Eadd9(#11) C#m13sus4

w/ wah-wah  
\*w/ bar

\*Execute all vibrato and bends w/ bar (till end).

-1 1/2

Eadd9(#11)

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with a slur and a sustain pedal mark. Below the staff, there are two systems of fretboard diagrams. The first system shows a sequence of frets: 9, 11, 9, 11, followed by an 'x' mark. The second system shows a sequence of frets: 8, 9, 6, 9. A dashed line labeled 'P.H.' (Pickup Harmonic) is positioned above the first fretboard diagram.

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

B13sus4

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with a slur and a sustain pedal mark. Below the staff, there are two systems of fretboard diagrams. The first system shows a sequence of frets: 11, (11), followed by a '-1 1/2' mark. The second system shows a sequence of frets: 11, 9, 9, 11, followed by a sequence of frets: 9, (0), 10, 9.

B13

Amaj7/6

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with a slur and a sustain pedal mark. Below the staff, there are two systems of fretboard diagrams. The first system shows a sequence of frets: 7, (7), 5, 5, 9, 9. The second system shows a sequence of frets: 11, 14, 11, 11.

B13sus4

B13

Amaj7/6

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with a slur and a sustain pedal mark. Below the staff, there are two systems of fretboard diagrams. The first system shows a sequence of frets: 9, 10, 9, 7, 9. The second system shows a sequence of frets: 12, 12, 14.

Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

Eadd9(#11)

Gtr. 3 tacet


Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with a slur and a sustain pedal mark. Below the staff, there are two systems of fretboard diagrams. The first system shows a sequence of frets: 14, 16. The second system shows a sequence of frets: (4), 0.



# MADE OF TEARS

By Joe Satrian

A

Moderately ♩ = 96 (♩ = )

\*Gtr. 1 (clean) N.C.

N.C.

mf

P.M.

**\*\*w/ delay**

	T
--	---

1

B

\*12-str. elec.

\*\*Delay set for single repeat at 1 1/4 beat interval (approx. 833 ms at  $\text{♩} = 96$  w/ triplet feel).  
Notes in parentheses are produced by delay.

Notes in parentheses are produced by delay.

Gtr. 1 (G#m)

(E)

P.M.

\*\*\*Gtr. 2 (clean)

mf

P.M.

† w/ delay

\*\*\*12-str. elec.

†Delay and notation as in Gtr. 1.

 $(G^\#_m)$ 

(E)

P.M.

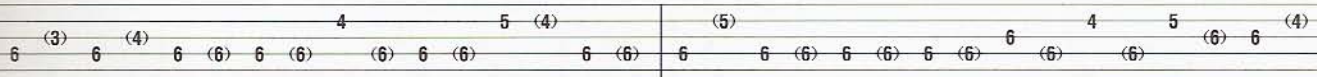
P.M.

$(G^2_{III})$ 

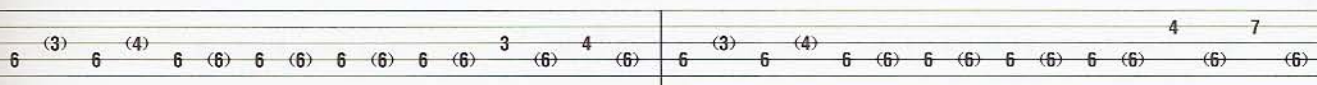
(E)



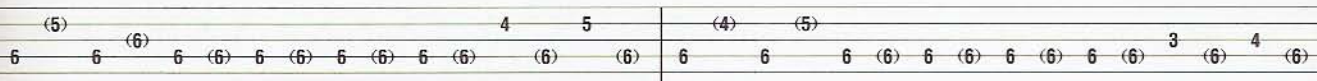
P.M.



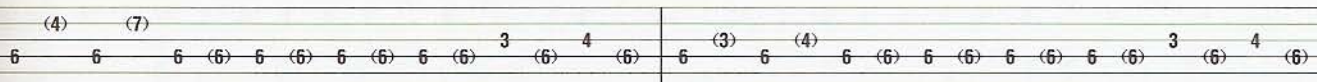
P.M.

 $(G^\#_m)$ 

P.M.



P.M.

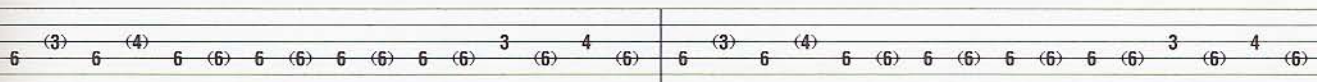


(E)

### Riff A



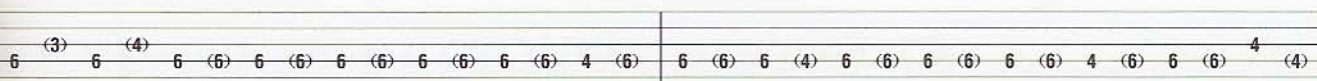
P.M.



Riff A1



P.M.





(G#m)

First guitar part (G#m):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, mostly on the lower strings.

P.M. -----

Fingerings: 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) | 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) (3) <sup>1/2</sup>

Second guitar part (G#m):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, mostly on the lower strings.

P.M. -----

Fingerings: 6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 3 (4) | 6 (6) 6 (3) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4

(E)

Gtr. 1

End Riff

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, mostly on the lower strings.

P.M. -----

Fingerings: 6 (3) <sup>1/2</sup> 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) | 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4

Gtr. 2

End Riff

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, mostly on the lower strings.

P.M. -----

Fingerings: 6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4 (4) | 6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4

Riff B

Gtr. 3 (semi-clean)

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, mostly on the lower strings.

w/ flanger

*mf*

Fingerings: 6 6 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 6 6

(G<sup>m</sup>)

Gtr. 3 tacet

Rhy. Fig. 1

*mf*

4 4 4 4 X 6 4 4 4 X 6

Riff C

P.M. -----

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 3 (6) 6 (3) 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

Riff C1

P.M. -----

6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4 (4) 6 (6) 6 (4) 6 (6) 6 (6) 4 (6) 6 (6) 4 (4)

End Riff B

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

(E)

End Rhy. Fig. 1

4 4 4 4 X 4 4 4 4 4 X 4

P.M. -----

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

P.M. -----

6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4 (4) 6 (6) 6 (4) 6 (6) 6 (6) 4 (6) 6 (6) 6 (6) 4 (4)



Gtr. 3: w/ Riff B

(E)

P.M. -----

P.M. -----

## § B

Gr. 4: w/ Rhy. Fig. 1 (2 times)  
2nd time, Grs. 1 & 2: w/ Riffs C & C1  
N.C.(G#m)

Gtr. 5 (dist.)

Gtr. 5 (dist.)

*mf*

Gtr. 1

End Riff C

End Riff C

P.M. -----|

4 6 5 (4) 6 (6) 4 (5) 4 (6) 4 (4) 4 (4) | (4) (4) 6 6 4 (6) 6 (6) 6 (4) 6 (6) 3 (6) 3 (6)

Gtr. 2

End Riff C1

[illegible]

(E)

 $(G^\#_m)$ 

(E)

1st time, Gtr. 4 tacet

 $(G\sharp m)$ 

\*P.M.

\*P.M.

\*2nd time, Gtrs. 1 & 2 w/o P.M. (next 7 meas.).



Gtr. 2: w/ Riff D (2 times)

(E)

Gtr. 5

Gtr. 6  
*divisi*

Gtr. 1

P.M. -----

11 13 13 11 13 14 (14) 12 9

4 6 6 4 6 6 6 9

(G#m)

Gtr. 5

Gtr. 6

Gtr. 1

P.M. -----

Gtr. 2

P.M. -----

11 13 13 11 13 14 16 16 19

4 6 6 4 6 6 6 8 11

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 6 (4) 6 (3) 6 (6) 6 (6) 6 (6) 3 4

6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 6 (4) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 6

(E)

The musical score for 'The Rose Tree' is presented in two systems. The top system contains the first three measures of the melody, which is written in treble clef with a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom system contains the remaining two measures of the melody. The first measure of the bottom system is marked with a circled '14' and a '16' above it, and a '6' and an '8' below it. The second measure of the bottom system is marked with a circled '14' and a '16' above it, and a '6' and an '8' below it. The final measure of the bottom system is marked with a circled '16' above it. The score is accompanied by a bass line consisting of a single note, G2, in the first measure, and a single note, G1, in the second measure. The score is also accompanied by a bass line consisting of a single note, G2, in the first measure, and a single note, G1, in the second measure.

[illegible]

Riff E

**End Riff E**

Riff E

C

Gtr. 6 tacet  
N.C.(B)

Fig. 5

7 9 7 9 12 14 12

14 16 14 12 9 9 12 (12)

Rift F

[illegible]

**Riff F1**

Riff F1

4 (6) 4 (6) 4 (4) 4 (4) 4 (4) 6 (4) 6 (4) 6 (6) | 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 6 (4)

### Riff G

Riff G

The musical notation for Riff G consists of two staves. The top staff is for guitar, written in E major (three sharps: F#, C#, G#) and marked *mf*. It contains a sequence of eighth notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, followed by a bar line, then E5, D5, C#5, B4, A4, G#4, F#4, and E4. The bottom staff is for bass, marked *8 (dist.)*, and contains a sequence of eighth notes: E3, F#3, G#3, A3, B3, C#4, D4, E4, followed by a bar line, then E4, D4, C#4, B3, A3, G#3, F#3, and E3.

Riff G1

Riff G1															
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	





(A)

(E)

16-19-14 14-17-12 12-16-9 8-11-8 9-11-9 9-11-9-11

End Riff F

7 (4) 7 (4) 7 (7) 6 (7) 6 (7) 6 (6) 6 (6) 6 (6) 6 (6) 6 (4) 4 (4) 6 (6) 4 (4) 4 (4) 6 (4) 4 (4) 4 (6)

End Riff F1

6 (4) 4 (4) 7 (6) 4 (4) 7 (7) 7 (4) 7 (7) 7 (7) 6 (7) 7 (7) 7 (6) 6 (7) 7 (7) 7 (6) 7 (7) 7 (7)

D

Gr. 4: w/ Rhy. Fig. 1 (2 times)

N.C.(G#m)

(11)

Rhy. Fig. 2

mf 4 4 4 4 4 4 4 4 4 6

Riff H

End Riff H

P.M. 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 5 (4) (5) 6 6 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

Riff H1

End Riff H1

P.M. 6 (7) 6 (7) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)



Gtrs. 1 & 2: w/ Riffs A & A1  
Gtr. 5 tacet  
(E)

Gtr. 3: w/ Riff B

(G#m)

Gtr. 9

(E)

End Rhy. Fig. 2

**E**

Gtrs. 1 & 2: w/ Riffs C & C1  
Gtr. 4: w/ Rhy. Fig. 1 (6 times)  
N.C.(G#m)

(E)

P.M. ---

(G#m)

The first system of musical notation for 'The Bird Song' is presented on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single voice, featuring a series of eighth and sixteenth notes, often beamed together. There are several slurs indicating phrases. A triplet of eighth notes is marked with a '3' and a bracket. The system concludes with a double bar line.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (G4, A4, B4) beamed together, followed by a quarter note (C5), an eighth note (B4), and a quarter note (A4). This is followed by a quarter rest, then a quarter note (G4) marked with an 'x', a quarter note (F#4) marked with an 'x', a quarter note (E4), and a quarter note (D4). The system ends with a quarter note (C4).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various note values, rests, and articulation marks such as slurs and accents. The second system contains the second line of music, which includes a treble clef, a key signature of one sharp, and a 2/4 time signature. This line features a more complex melody with slurs, accents, and a final measure with a fermata. The lyrics 'The Rose Tree' are written below the first line of music, and 'The Rose Tree' is written below the second line of music.

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-

[illegible]

Fig. 2

P.M. -----

(4) 4 (5)

6

(6)

(4)

6

6

6

(6)

6

(6)

4

(6)

6

(6)

6

4

5

(6)

(4)

6

(5)



The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in eighth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth notes, with some notes beamed together. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two measures by a double bar line. The first measure contains the first two lines of the melody and the first two lines of the bass line. The second measure contains the next two lines of the melody and the next two lines of the bass line. The lyrics "The Rose Tree" are written below the bass staff, with "The" under the first measure and "Rose Tree" under the second measure.

The Rose Tree

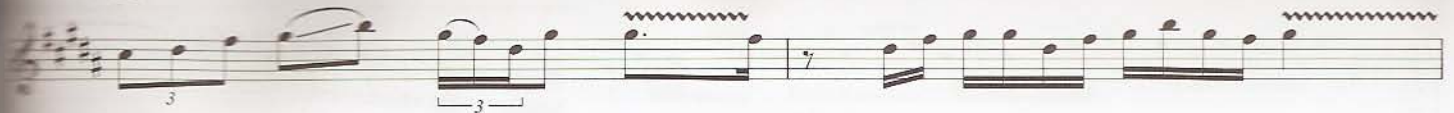
P.M. -----

6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 (6) 4 (4) | 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) (6) 6

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. Below the staff, there is a dashed line labeled "P.M." (Piano Melody). At the bottom of the page, there is a row of numbers representing the piano accompaniment, with some numbers in parentheses. The numbers are: 6 (4) 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 3 (6) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 4.

[illegible]

(E)



16

13

16

13

16

18

16

18

18

18

16

~~~~~

18

16

18

18

16

18

16

18

16

18

~~~~~

~~~~~



P.M. -----

6

(3)

6

(4)

6

(6)

6

(6)

6

(6)

6

(6)

3

(6)

4

(6)

6

(3)

6

(4)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)



P.M. -----

6

(4)

6

(4)

6

(6)

6

(6)

6

(6)

6

(6)

4

(6)

6

(6)

6

(4)

6

(6)

6

(6)

6

(6)

6

(6)

4

(6)

6

(6)

6

(6)

Gr. 2: w/ Riff D (6 times)

(G#m)



T

T

T

T

T

T

T

18

21

18

21

18

21

18

21

18

21

18

21

(21)/

16

11

13

18

18

19

18

18

16

18

18

18

18

18

18

18

18

18

18

18



P.M. -----

6

(6)

4

(6)

6

(6)

6

(6)

6

(4)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

6

(6)

4

3

(6)



(E)

8va

P.M.

(G#m)  
8va

1/2

(19) 19 16 16 19 16 19 16 18 16 19 18 (18) 16 18 16 18 18 16

P.M.

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 (6) 6 (4) 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4

[illegible]

# F

Gtrs. 1 & 2: w/ Riffs F & F1  
Gtrs. 7 & 8: w/ Riffs G & G1 (2 times)

Gtr. 9: tacet

N.C.(B)

Gtr. 3: w/ Riff B  
(E)

# G

Gtrs. 1 & 2: w/ Riffs H & H1

Gtrs. 1 & 2: w/ Riffs A & A1

Gtr. 3: w/ Riff B  
Gtr. 4: w/ Rhy. Fig. 1

D.S. al Coda

N.C.(G#m)

(E)

(G#m)

(E)



**⊕ Coda**

\* Gtr. 2: w/ Riff D  
Gtr. 3: w/ Riff B

H

\*Gtr. 2: w/ Riff D (6 times)  
Gtr. 4: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 5 & 6 tacet  
N.C.(G#m)

[illegible][illegible]

Gtr. 3: w/ Riff B  
(G#m)

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 (6)

6 (4) 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4

Gtr. 1 (E)

The guitar part is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. Below the staff is a fretting diagram showing the fret numbers for each string. The diagram is divided into two measures by a vertical line. The first measure shows frets 3, 4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The second measure shows frets 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

[illegible]

Gr. 9: w/ Rhy. Fig. 2

(G<sup>m</sup>)

Rhy. Fig. 3

End Rhy. Fig. 3

Gr. 4

Riff I

End Riff I

Gr. 1

P.M. -----

Gr. 2

P.M. -----

Gr. 1: w/ Riff I (5 times)  
Gr. 2: w/ Riff I (6 times)  
Gr. 4: w/ Rhy. Fig. 3 (till end)

Gr. 5

15ma -----

Harm. -----

w/ bar -----

steady gliss.

2.3

-5

-1/2

Pitch: C#

B

(2.3)

(2.3)

-4

Begin fade

Gr. 5 tacet

Gr. 9 tacet

Fade out

Gr. 1

P.M. -----

Gr. 9

Gr. 2

P.M. -----



# THEME FOR A STRANGE WORLD

By Joe Satriani

**A**

Moderate Rock ♩ = 132

\*Amsus2

Am

Gsus2

Dm

Gtr. 1 (dist.)

Riff A

*mf*

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| B | 12 | 14 | 16 | 12 | 14 | 16 | 12 | 14 | 17 | 12 | 14 | 17 | 10 | 12 | 14 | 10 | 12 | 14 | 10 | 12 | 15 | 10 | 12 | 15 |

\*Chord symbols reflect implied harmony.

Amsus2

Am

Csus2

D5

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |  |  |  |  |  |  |  |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|--|--|--|--|--|--|--|--|
|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |  |  |  |  |  |  |  |
|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |  |  |  |  |  |  |  |
| 12 | 14 | 16 | 12 | 14 | 16 | 12 | 14 | 17 | 12 | 14 | 17 | 15 | 17 | 19 | 15 | 17 | 19 | 17 | 19 | 19 | 17 | 19 | 19 |  |  |  |  |  |  |  |  |

Amsus2

Am

Gsus2

Dm

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |  |  |  |  |  |  |  |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|--|--|--|--|--|--|--|--|
|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |  |  |  |  |  |  |  |
|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |  |  |  |  |  |  |  |
| 12 | 14 | 16 | 12 | 14 | 16 | 12 | 14 | 17 | 12 | 14 | 17 | 10 | 12 | 14 | 10 | 12 | 14 | 10 | 12 | 15 | 10 | 12 | 15 |  |  |  |  |  |  |  |  |

Fsus2

Csus2

End Riff A

|   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |  |  |  |  |  |  |  |  |
|---|----|----|---|----|----|---|----|----|---|----|----|---|----|----|---|----|----|---|----|----|---|----|----|--|--|--|--|--|--|--|--|
|   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |  |  |  |  |  |  |  |  |
|   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |   |    |    |  |  |  |  |  |  |  |  |
| 8 | 10 | 12 | 8 | 10 | 12 | 8 | 10 | 12 | 8 | 10 | 12 | 8 | 10 | 12 | 8 | 10 | 12 | 8 | 10 | 12 | 8 | 10 | 12 |  |  |  |  |  |  |  |  |

# B

Gtr. 1: w/ Riff A

Amsus2

Am

Gsus2

Dm

Amsus2

Am

Csus2

D5

Gtr. 2 (semi-clean)

elec.

Amsus2

Am

Gsus2

Dm

Fsus2

Csus2

Fill 1

End Fill 1

Gtr. 3 (semi-clean)

\*\*Slide begins beyond end of fingerboard.

# C

Gtrs. 2 & 3 tacet

N.C.(Am7)

Gtr. 1: w/ Riff B

# D

N.C.(Am7)

(F7)

\*\*\*Gtr. 4 executes all vibrato and bends w/ bar unless otherwise indicated (till double bar).



(B7) *15ma* *loco* (B♭maj7)

P.H.

7 7 7 5 7 5 7 7 7 5 7 5 6 6 6 5 6 5 6 6 6 5 6 5

End Riff

Gtr. 1: w/ Riff C  
(Am7)

Gtr. 4

(F7)

14 15 14 15 14 16 (16) 15 13 15 (15) 13 14

(B7) (B♭maj7)

8 12 (12) 8 12 (12) 8 7 10 (10)

-2 1/2 -2 1/2

(E7)

Gtr. 4

14 15 13 14 16 16 19 19 17 16 13 13 13 14 14 9 9 21 12 7 7 19

Gtr. 1 Riff D

End Riff

7 7 7 5 7 5 7 7 7 5 7 8 7 7 7 5 7 5 7 7 7 5 7 8

Ch. 1: w/ Riff D

9 10 13 13 14 14 16 16 19 17 16 17 15 0 7 X X

**E**

Ch. 1: w/ Riff C (2 times)

NC.(Am7)

15ma-----  
loco  
(F7)  
\*w/ bar  
P.H.-----  
\*As before (next 4 meas.).  
-3 1/2 -3 1/2 -1/2

7 5 7 5 8 (8) (8) 14 8 0 8 8 (8)

(B7)  
P.S.  
10 8 X X X X X X 12 13 10 10 12 10 0 10 0 8 0

(Bbmaj7)  
5  
7 8 7 0 5 0 7 5 4 4 16 4 6 7 8 5 6 8 5 6 8 6 5 6 8 10 8 10 6 8 10 8 6 9 10 9 7 10

(Am7)  
5  
7 9 7 10 7 10 8 7 10 7 5 (5) 15 5 (5) 12 12 14 14 12 13 12 17 17 19 14 12 12

(F7)  
\*w/ bar  
13 13 14 12 15 X X 8 8 10 8 10 9 10 13 (13)

\*\*As before (till double bar).



(B7)

(Bbmaj7)

Am sus2      Am      G sus2      Dm      Gtr. 3: w/ Fill 1      F sus2      C sus2

The musical notation for the chorus of "Don't Stop Believin'" is shown on a single staff. The chords are Am sus2, Am, G sus2, Dm, F sus2, and C sus2. The Am sus2 and Am chords are marked with a wavy line above the staff, indicating a sustained or tremolo effect. The G sus2, Dm, F sus2, and C sus2 chords are also marked with a wavy line above the staff. The Gtr. 3: w/ Fill 1 instruction is placed above the F sus2 chord. The fretboard diagrams below the staff show the fingerings for each chord: Am sus2 (7, 9, 9, 10), Am (9, 10, 12, 12), G sus2 (12, 12, 14, 14), Dm (14, 14, 17, 17), F sus2 (14, 14, 17, 17), and C sus2 (14, 14, 17, 17).

[illegible]

The musical score for "The Rose Tree" is presented on two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes and rests connected by horizontal lines. The second system continues the melody on a similar staff, with notes and rests connected by horizontal lines. The score is divided into two measures by a vertical bar line.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of a series of eighth and quarter notes, with some notes beamed together. The score is divided into two systems by a double bar line. The first system contains the first 12 measures, and the second system contains the next 12 measures. The piece ends with a double bar line and a repeat sign.



**H**

N.C.(F#m7)

Gmaj7#11

Gtr. 4

Staff 1: Melodic line with a long slur over the first four measures and a shorter slur over the last two. Fret numbers: 5, 7, 5, 2, 2, 4.

Riff E

\*Gtrs. 1 &amp; 6

Staff 2: Rhythmic riff with a long slur over the first four measures and a shorter slur over the last two. Fret numbers: 0, 2, 2, 2, 4, 2, 2, 2, 2, 2, 3, 4, 0, 2.

\*Composite arrangement.

N.C.(F#m7)

Em7

Staff 1: Melodic line with a long slur over the first four measures and a shorter slur over the last two. Fret numbers: 5, 4, 2, 4, 5, (5), 4, 5, 4, 2, 4, (4), 16, 0, 0, 7, 8, 9, 10.

Staff 2: Rhythmic riff with a long slur over the first four measures and a shorter slur over the last two. Fret numbers: 0, 2, 2, 2, 4, 2, 2, 2, 2, 2, 0, 2, 0, 3.

Gtrs. 1 &amp; 6: w/ Riff E (3 times)

N.C.(F#m7)

Gmaj7#11

Gtr. 4

Staff 1: Melodic line with a long slur over the first four measures and a shorter slur over the last two. Fret numbers: 9, 10, 7, 9, 6, 7, 6, 9, 6, (6), 9, 12, 11, 6, (6), 9, 11.

N.C.(F#m7)

Em7

Staff 1: Melodic line with a long slur over the first four measures and a shorter slur over the last two. Fret numbers: (11), 9, 11, 9, 7, 6, (6), (6), 7, 6, 9, X, 9, 12, 13, 15, 14, 15.

N.C.(F#m7) (Em7)

6 6 3 6 3 6

**The Sound of Silence**

N.C.(F#m7) Pitch: F#

15ma

loco

Em7

P.H. -----

w/ bar -----

(0) (0) (0) (0) (0)

1 1/2

18 (18) 16 19 16 19 16 19 16 (16)

-1/2 -1 1/2 -3 1/2

Pitch: C Bb C# F# C#

Em9

14 0 14 11 12 14 12 14 14/19

Ex. 1 & 6

let ring



Eadd $\flat$ 9

(19) 17 19 17 18 19 17 20 19 17 16 16 16 0

let ring

6 4 6 6 4 6 4 6

0 0 0 0 0 0 0 0

I

Gtr. 1: w/ Riff C (2 times)

Gtr. 6: tacet

N.C.(Am7)

Gtr. 4

\*w/ bar

7 8 10 7 10 8 (8) (8) (8) (8) 6

\*As before (next 11 meas.).

(B7)

(B $\flat$ maj7)

\*\*15ma  $\gamma$  loco

P.H.

8 7 9 10 8 10 13 12 14 14 12

Pitch: B

\*\*15ma refers to harm. only.

(Am7)

(F7)

12 7 10 (10) 14 14 13 14 13 14 13 (13) 22

(B7)

\*\*\*8va  $\gamma$  loco

P.H.

7 12 10 0 8 0 6 0 7 8 7 0 5 7 5 0 4 (4) 16

Pitch: E

\*\*\*8va refers to harm. only.

(B7maj7)

3 6 5 3 6 5 3 5 3 2 5 3 2 5 3 2 5 13 1 17 17

Gtr. 1: w/ Riff D (2 times)

(E7)

-1/2 w/ bar -1/2 0 0 16 0 16 0 16 17 16 0 13 0 13 0 13 16 13 0

12 13 12 0 15 (15) 0 13 15 0 12 13 12 0 10 12 10 0 9 10 0 3 5 0 16 1 1/2

(1) 2 3 2 (2) 14 14 12 12 15 12 12 12 14 15 12 11 11 7 12 16 12 12

*D.S. al Coda*

14 14 15 15 12 12 14 14 15 14 13 14 w/ bar 12

⊕ Coda

Gtrs. 2 & 5 tacet

N.C.(Am7)

Gtr. 1

5 5 5 3 5 3 5



# MOVIN' ON

By Joe Satrian

**A**

Moderate Rock ♩ = 112

Gtr. 1 (dist.) Csus4 Rhy. Fig. 1 C End Rhy. Fig. 2

*mf*  
let ring throughout

TAB

Gtr. 2 (dist.) Rhy. Fig. 1A End Rhy. Fig. 2

*mf*  
let ring throughout

TAB

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)  
Csus4 C

Gtr. 3 (dist.) Csus4 C

*mf*

Csus4 C

# B

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)

Csus4

Chords: C, Csus4, C

Fingerings: 5, 8, 7

Markings: \*8va, P.H.

\*8va refers to harm. only.

Csus4

Chords: C, Csus4, C

Markings: loco, P.H.

Pitch: E

\*\*15ma refers to harm. only.

Fsus4

Chords: F, Fsus4, F

Fingerings: 11, 12, 10, 8, 7, 5

Markings: 1/2

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Csus4

Chords: C, Csus4, C

Fingerings: 5, 8, 7, 5

Markings: (5)



C

G7sus4

Fadd9/A

Gtr. 3

Tablature for Gtr. 3:

12 14 13 14 | 15 15 13 14 13 | 14 13 14 15 13 14 | 15 15 13 14 13

Gtr. 1

Tablature for Gtr. 1:

1 0 3 3 3 3 | 1 0 3 3 3 3 | 1 0 3 3 3 3 | 1 0 3 3 3 3 | 1 0 3 3 3 3 | 1 0 3 3 3 3

Gtr. 2 Rhy. Fig. 3

Tablature for Gtr. 2:

5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7

Bb6

Csus4

C

Csus4

C

Tablature for Gtr. 2 (continued):

15 13 15 16 13 15 | 13 16 13 16 18 16 | 17 15 17 17 | 17 12 5 17

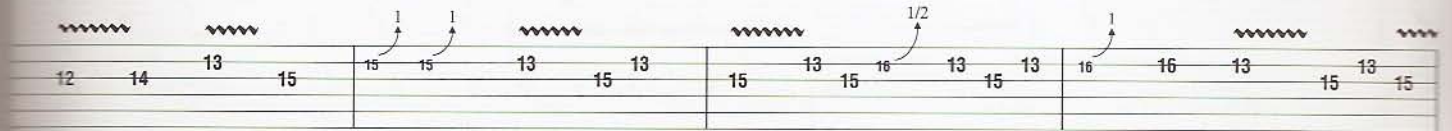
steady gliss.

Tablature for Gtr. 2 (continued):

1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1

G7sus4

Fm(add9)/Ab

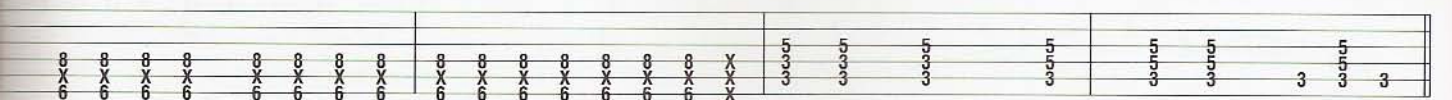
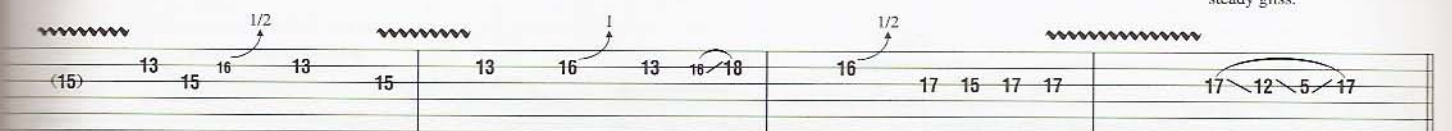


Bb9

Csus4

C

C7



End Rhy. Fig. 3



# D

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (8 times)

Csus4

Gtr. 3

16 16 13 13 15 13 12 14 (14) 12 15 12

(12) (12) 5 16 16 13 13 15 13 12

14 (14) 12 15 12 (12) 8 10 8 10

10 12 (12) 10 8 10 5 X 7 (7) 8 10 10 3 X X X

11 3 2 3 5 2 3 5 2 3 5 7 5 6 5 7 5 6 8 6 11 11 11 11 11 10 11 10 8

Csus4 C

6 8 10 (10) 11 10 8 10 8 6 8 (8) 12 5 (5) 19 8

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Fsus4

F

15 13 16 13 15 13 15 (15) 13 14 12 15 13 12 15 13 12 13 12 13 12 15 12 15 13 12

Fsus4

F

15 13 15 17 15 17 15 18 17 15 16 (16) 6 16 17 15 16 18 15 18 20

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Csus4

C

20 17 15 16 15 17 16 15 17 16 15 17 16 15 17 16 17 15 17 15

Csus4

C

17 15 14 15 14 14 15 13 15 (15) 20

P.S.



# E

Gtr. 2: w/ Rhy. Fig. 3

G7sus4

Fadd9/A

Gtr. 3

Gtr. 1

Csus4

G7sus4

[illegible]

(3)

C7

w/ bar

w/ bar

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

[illegible]

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)

Csus4

C

Csus4

C

Gr. 3 



Csus4 C Csus4 C

**G**  
Csus4 C N.C.  
Gtr. 3 Rhy. Fig. 4B Play 4 times  
End Rhy. Fig. 4B

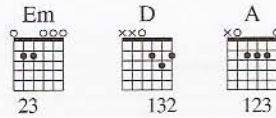
Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2 Rhy. Fig. 4A End Rhy. Fig. 4A

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4, 4A & 4B (till end)  
Csus4 C N.C. Repeat and fade  
Gtr. 4 (dist.)  
*mf*  
P.S.

# A LOVE ETERNAL

By Joe Satriani



**A**

Moderately slow ♩ = 80

\*\* Dmaj7

Gmaj7

D/F#

(Cymbal)

Gtr. 1 (elec.)

*mf*  
w/ dist.

TAB

6 7 7 2 2 4

Gtr. 2 (elec.)

*mf*  
w/ clean tone and chorus  
let ring throughout

TAB

0 2 0 2 0 3 3 3 2

\*Gtrs. 3 (acous.)  
& 4 (elec.)

Rhy. Fig. 1

*mf*  
let ring throughout

TAB

0 2 2 2 0 2 2 2 3 0 0 0 0 0 0

\*Composite arrangement. Gtr. 4 is multiple gtrs. arr. for one gtr. Gtr. 4 w/ clean tone and chorus.

\*\*Chord symbols reflect implied harmony.

Em7

A

TAB

6 7 7 3 4 5

0 2 2 0 2 0 6 7 4 2

0 2 3 0 2 2 3 0 2 0 2 2 2 2 2 2

End Rhy. Fig. 1



Dmaj7

Gmaj7

D/F# Em7

A

Gtr. 1

6 7 7 2 2 4 | 6 7 7 2 3 (3) 0 5 | 5 7 2

Gtr. 2

0 2 2 0 0 0 | 0 2 3 3 2 0 2 0 2 0 2 0

Dsus2

D

D7

Gtr. 1

10 8 10 12 13 12 10

Gtr. 2

2 3 0 0 7 3 5 2

Rhy. Fig. 2

Gtrs. 3 &amp; 4

0 2 0 3 2 0 2 2 3 2 0 2 1 2 0 2 1 2

G Gsus#4 G5 D/F#

10/12 12/6 7 7

3 4 5 5

3 0 0 0 2 0 0 3 0 0 0 0 2 0

E

14/16 16 14 15 14 (14) 12 14 15

2 0 0 1

0 2 0 2 0 2 0 2 0 2 0 2 0 2



D/A A

17 17 17 17

3 2 4 0 3 2 4 0

End Rhy. Fig. 1

0 4 3 2 4 0 4 3 2 4 0 2 2 2 0 2 2 2

# B

Gtr. 3: w/ Rhy. Fig. 1 (1st 3 meas.)  
Gtr. 4: w/ Rhy. Fig. 1 (2 times)

Dmaj7

Gmaj7

D/F# Em7

Gtr. 1

14 10 12 (12) 7 10 (10) 12 10 8 7 5 7 8 5 7 7 5 6 7 4 6 7

Gtr. 2

0 3 6 4 4 7 7

Fig. 1

A Dmaj7 Gmaj7 D/F#

Fig. 2

Fig. 3

6 9 7

2 4 7 12 14 (14) 16 12

6 2

4 4 7 4 9

2 2 2 2 0 2 2 2

0 2 2 0 2 2 2 0

2 0 5 0 5 0 0

3 3

Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)  
Em7

Fig. 1

A

Gtrs. 3 & 4: w/ Rhy. Fig. 2  
Dsus2 D

Fig. 2

12 14 12 10 12 10 9 10 9 7 9 10 9 7 5 7

5 7 8 10

(9) 9 11 9 7 7 7 4 7 7

D7 G Gsus#4 G5 D/F#

10 12 13 12 10 10 12 12 6 7 9 7

10 9 7 6 9 7 5 4 2 0



E D/A A

(7) 12 14 15 14 12 14 15 17 17 15

2 1 2 0 0 2 0 4 2 3 2 3

Bm A G A

Gtr. 1

15 14 14 12 12 10

3 2 4 2

Gtr. 2

2 4 3 4 4 0 2 2 2 2 0 0 0 0 2 2 2 2

3 0 0 0 0 2 2 2 2

Gtr. 3

2 4 3 4 4 0 2 2 2 2 0 0 0 0 2 2 2 2

3 0 0 0 0 2 2 2 2

Gtr. 4

2 4 3 4 4 0 2 2 2 2 0 0 0 0 2 2 2 2

3 0 0 0 0 2 2 2 2

**D**

(10)

7 7 9

0

8 7 8 7 8 7 8 7 8 7 8 7 8 7 7

0 2 3 2 3 5 5 7 0 0 2 3 2 3 0 2 3 2 0

0 2 3 2 0 0 2 3 2 0 0 2 3 2 0

**C**

Dm Cadd9 G/B

Gr. 1

10 10 8 10 8 10 9 7 7 7 9 10

Gr. 2

10 9 7

Gtrs. 3 & 4

0 2 1 3 2 0 0 3 0 2 0 3 0 0 2 0 3 0 0



Gm/Bb

A

8 (8) 10 10 (10) 8 7 7 9 10 8 10 13 10 8 10 13 10

6 (6) 8

1 0 3 0 0 1 0 3 0 0 0 2 2 2 0 2 2 2

Dm

Cadd9

G/B

7 9 10 8 10 8 12 9 10 12 10 13 10 13 10 13 10 13 10 13 10 13 10 13 12

14 15 17 20 (20)

0 2 1 3 2 0 3 0 2 0 3 0 2 0 3 0 0

Bbmaj13 A Asus4 A

(12) 10 12 10 12 10 12 11 (11) 12 10 12

loco

1 0

1 3 0 3 5 3 5 3 5 0 2 2 5 3 2 2 2 0 2

Csus2 Csus2 A

7 (7) 5 0 7 5 4 7 5 5 7 (7) 2 2

Harm. Pitch: G

7 12 7 12 7 12 7 12 7 12 5 7 7 7 7 6 7

3 4 0 4 0 3 5 0 5 0 0 2 2 2 2 0 2 2 0 2





The musical score for guitar is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord labeled 'Em'. The second measure contains a whole note chord labeled 'D'. The third measure contains a whole note chord labeled 'A'. The fourth measure contains a whole note chord labeled 'Gtr. I'. The fifth measure contains a whole note chord labeled 'P.S.' (Percussion). The sixth measure contains a whole note chord labeled 'P.S.' (Percussion). The seventh measure contains a whole note chord labeled 'P.S.' (Percussion). The eighth measure contains a whole note chord labeled 'P.S.' (Percussion). The score ends with a double bar line.

Riff A

End Riff A

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

X X X X X X X X X X X X X X X X X X X X X X

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Gr. 2: w/ Riff A

Em D A

The musical notation for guitar 2 consists of two staves. The top staff shows a sequence of chords: Em, D, and A. The bottom staff shows a sequence of fret numbers: 7, 9, 9, 10, 10, 9, 9, 7, 7, 5, 5, 7, 7, 5, 8, 7, 8, 7, 5, 7, 7, 9, 9, 7, 9, 7, 5. The fret numbers are grouped into measures by vertical bar lines.

Em D A

Gtrs. 3 & 4

A  
⑤  
open  
mf

Str. 1

5 7 7 9 5 7 5 7 10 7 5 7

Str. 2

Harm. -----

12 12 12 7 12 12 7 12 7 12 7 7

X  
9



# E

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)  
Dmaj7

*mf*

Gmaj7 D/F#

Em7 A Dmaj7

Gmaj7 D/F# Em7 A

Bm A G A

Gtr. 1

3 5 7 10

Gtr. 2

4 6 7 9

Gtrs. 3 & 4

2 4 3 4 4 0 2 2 2 3 0 0 0 0 2 2 2

Dsus2 D

(10)

11 12 7 7 4 4 0

0 2 0 3 2 0 3 2 0



# CROWD CHANT

By Joe Satriani

## A Intro

Moderately ♩ = 120

N.C.

Gr. 1 (dist.) (Drums and clapping) 3

8va ~~~~~

*mf*

\*w/ slide ~~~~~

C#5 loco

E5 F#5

TAB

4 6 4 6 4 6 4 6 9 7 9 11 9

\*With R.H., rub slide back and forth over strings while L.H. mutes.  
Pitches shown are approximate.

C#5 E5 D#5 C#5 E5 F#5 E5/B F#5/C# A5/E B5/F#

4 6 4 6 4 6 4 6 9 7 9 11 9

## B

N.C.

\*\* Oh. \_\_\_\_\_

15me ~~~~~

P.H. 1/4

11 9 11 9 11 9 11 (11) 11 9 11 9 7 9

\*\*Multiple voices (throughout).

Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

loco

11 9 11 11 (11) 9 11

Oh. \_\_\_\_\_

Oh, \_\_\_\_\_ oh.

The musical score consists of three staves. The first staff is a vocal line in G major (one sharp) with a melody starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The second staff is a piano accompaniment line, starting with a whole rest, then playing a descending eighth-note scale from G4 to E3. The third staff is a bass line, starting with a whole rest, then playing a descending eighth-note scale from G3 to E2, with a final note on G2.

The image shows a musical score for the song "Oh, How Sweet It Is to Be Loved by You". It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The vocal line starts with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a whole note on G3, followed by a series of eighth notes: A3, B3, C4, B3, A3, G3. The second system continues the vocal line with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with a whole note on G3, followed by a series of eighth notes: A3, B3, C4, B3, A3, G3. The score is written in G major (one sharp) and 4/4 time. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics "Oh, How Sweet It Is to Be Loved by You" are written below the vocal line.



Hey! Hey! Hey! Hey!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures, each with a whole note and the lyric 'Hey!'. The middle staff is a guitar line in treble clef, featuring a complex melodic line with many beamed sixteenth notes and some accidentals. The bottom staff is a guitar fretboard diagram showing a sequence of fret numbers: X, X, 7, 4, 4, 4, 4, 4, 7, 4, 4, 7, 4, 4, 7, 4. A bar line is placed after the 14th fret.

Hey! Hey! Hey! Hey!

The second system continues the musical piece. The vocal line (top staff) has four measures with 'Hey!' lyrics. The guitar line (middle staff) continues the melodic pattern. The bottom staff shows the fretboard diagram: X, X, 7, 4, 4, 4, 4, 4, 7, 4, 4, 4, 7, 4, 7, 4. A bar line is after the 14th fret. The final measure of the system includes a 'P.S.' (Pizzicato) instruction and a final fret number of 12.

**C**

C#m A B G#m A F#m

\*Gtr. 2

*mf*

9 10 12 9 10 11

\*Organ arr. for gtr.

Gtr. 1 Riff A

The third system begins with a section labeled 'C' in a box. Below it are the chords C#m, A, B, G#m, A, and F#m. The first staff is for 'Gtr. 2' (Guitar 2), showing a melodic line with a dynamic marking of *mf*. The bottom staff is a fretboard diagram with fret numbers: 9, 10, 12, 9, 10, 11. Below this is a note: '\*Organ arr. for gtr.'. The next staff is for 'Gtr. 1' (Guitar 1), labeled 'Riff A', showing a melodic line. The bottom staff is a fretboard diagram for Riff A with fret numbers: 4, 6, 5, 6, X, 0, 5, 7, 6, 5, 7, 9, 8, 9, X, 0, 4, 6, 4, 5, 7, 7, X, 0, 2, 4.

G<sup>♯</sup>sus4      G<sup>♯</sup>m C<sup>♯</sup>m      A      B      G<sup>♯</sup>m

9      12      14      11      12

End Riff A

4 6 6 6 4 6 4      4 6 6 X 0 5 7 6      5 7 9 9 X 0 4 6 4

A      F<sup>♯</sup>m      G<sup>♯</sup>sus4      F<sup>♯</sup>m      E      D

14      14      14      14      13      14

5 7 7 X 0 2 4      4 6 6 6 2 4 2      0 2 2 X X 5 7

C<sup>♯</sup>m      B      A      G<sup>♯</sup>      C<sup>♯</sup>5

12      11      14      13      14

4 6 5 6 X 0 7 9      5 7 7 X 0 4 4      6 4

P.S.      P.S.



Gtr. 2 tacet  
N.C.

The image shows a musical score for the song "The Rose Tree". It includes a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics "Oh, \_\_\_\_\_" and "Oh, \_\_\_\_\_". The piano part includes a treble clef, a key signature of three sharps, and a 4/4 time signature. It features a melody with a dashed line indicating a 15-measure rest. Below the piano part is a pitch contour graph showing the relative pitch of the vocal line. The graph starts at a baseline, rises to a peak labeled +1/2, then falls to a trough labeled -1, rises to a smaller peak labeled +4 1/2, and then falls to a trough labeled -2, ending at a point labeled -6. The graph is labeled "w/ bar" and "P.H.". A note at the bottom right states: "\*Vocal pitches approximate (next 6 measures)".

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

8va-----

\*\*\*w/ slide-----

Oh. \_\_\_\_\_

*loco*

\*+ + + +

\*T T T T

11 13 10 11

1/2 1/2

\*Tap w/ slide; vib. achieved by rubbing slide back and forth rapidly across string.

Oh, \_\_\_\_\_ oh. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_

P.S.

1/2

11 11 11 9 11 9 11

C#5 E5 F#5 C#5 E5 D#5

Hey! Hey! Hey! Hey!

4 6 4 6 4 6 4 6 9 11 4 6 4 6 4 6 4 6 9 8

4 4 4 4 4 4 4 4 7 9 4 4 4 4 4 4 4 4 7 6

C#5 E5 F#5 E5/B F#5/C# A5/E B5/F#

Hey! Hey! Hey! Hey!

4 6 4 6 4 6 4 6 9 11 7 9 7 9

4 4 4 4 4 4 4 4 7 9 7 9 7 9



# E

Gtr. 1: w/ Riff A (2 times)

Gtr. 2

C#m A B G#m A F#m G#sus4 G#m

C#m A B G#m A F#m G#sus4 G#m

Gtr. 1: w/ Riff A (4 times)

C#m A B G#m A F#m

Oh.

G#sus4 G#m C#5 E5 F#5 C#5

Play 4 times

Hey! Hey!

Gtr. 2

Gtr. 1 divisi

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